KINEMATOGRAPH WEEKLY

Kine Weekly

MARCH 22, 1962
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NEW RELEASES

"A THUNDER OF DRUMS" Richard Boone
"THE COLOSSUS OF RHODES" Rory Calhoun
"BRIDGE TO THE SUN" Carroll Baker
"THE TARTARS" Orson Welles, Victor Mature
"ADA" Susan Hayward, Dean Martin
"INVASION QUARTET" Spike Milligan
"SPINSTER" Shirley MacLaine, Laurence Harvey
"A MATTER OF WHO" Terry-Thomas
"ATLANTIS, THE LOST CONTINENT"
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KINE WEEKLY
The IDEAL KINEMA
Kine STUDIO REVIEW
KINE SALES and CATERING REVIEW
KINE & TV YEAR BOOK

NEWS HIGHLIGHTS...

MOVE TO BAN SMOKING IN LONDON CINEMAS

THE chairman of the LCC's public control committee was asked at Tuesday's meeting of the council if he would give urgent consideration to the introduction of a no smoking condition in all licences for cinemas and other appropriate places of public entertainment in view of the recent medical report.

The chairman, Bernard Bagnari, said the matter was already being considered urgently. The report of the committee of the Royal College of Physicians would be before the next meeting of the health committee, and the public control committee had asked for a report on the council's powers to include in licences for places of public entertainment a condition forbidding smoking.

ANGLO PROMOTIONS

THREE promotions from within the company have been made by Anglo Amalgamated and took effect this week.

Morris Young becomes assistant sales manager and circuit controller, Brian Millwood and Geoff Roberts become joint circuit managers, and Sidney Caverson is now branch controller and supervisor.

These new arrangements, says the company, will enable circuit and independent exhibitors to continue to receive first class individual service.

TELEVISION QUOTA ?

SUGGESTION that there should be a British quota for films on television is being made by Sir Jocelyn Lucas (Conservative, South Portsmouth) in a question to the Postmaster-General in the House of Commons next Tuesday.

Sir Jocelyn is asking the PMG " if, in view of the unreasonable proportion of non-British films being shown on independent television, he will take steps to ensure that the same minimum proportion of British films is shown on television circuits as is legally requisite in cinemas."

'CONTROL TV' SAYS MP

GEORGE JEGER, Labour MP for Goole, asked the Postmaster-General in the Commons on Tuesday whether he was aware of a decline in standards in television programmes owing to heavy reliance on old films and whether he would take power to control the content of television programmes.

John Bevins, the PMG, replied that he preferred to leave such control to ITV itself—although George Jeger protested that the advertisements on commercial television were now more interesting than some of the old films.

Government policy about licensing cinemas under the proposals of reorganising London government is under consideration, said David Renton, for the Home Secretary, in reply to a question by Stephen Swingler on Tuesday.

New system of pay-tv to be demonstrated

A NEW SYSTEM of pay-tv, with which John and Hannah Fisher, former producers at Walton studios, are associated, will be demonstrated in London next week. Equipment for the system, known as PayVision, is being designed and developed by Marconi's Wireless Telegraph.

George Partington, of Marconi's television development laboratories at Chelmsford, said that under the PayVision system, the television signal would be distributed to homes by co-axial cable.

" There are advantages in the cable system as opposed to sending the signal over the air," he pointed out. " For one thing, you can send several programmes, at least three, over one cable."

Said Partington, " The PayVision installation can be used in conjunction with existing television receivers, although in time it might be incorporated in them by manufacturers.

" The customer turns a key on the installation and this electronically records that he has purchased a programme."

He stressed that it was a credit system—purchasers of a programme would not have a coin box, they would receive a periodical account.

The cost of programmes might range from 6d. to 10s. and there would be free programmes as well, said Partington.

He revealed that Marconi's had spent two years developing the equipment.

Three programmes, all films, will be shown at the demonstration—at Quaglino's Ballroom, Bury Street, SW1, next Tuesday.

NATKE executive has heavy agenda

WHEN the National Executive Council of NATKE meets in Brighton on Saturday and Sunday one of the matters considered in a heavy agenda will be the report of a special technical committee on the revision of the agreement with CEA.

The council will also discuss a report on current negotiations with BFPA and FBFM for redundancy compensation and with ASFP for revision of conditions of employment.

Sir Tom O'Brien, NATKE's general secretary, will report to the council on talks with BBC executives and the Association of Broadcasting Staffs concerning a revision of the Union's current agreement with the Corporation.

Resolutions requesting the Union's executive to assist in the resumption of negotiations in the Equity dispute and to take steps to assist in bringing it to a satisfactory conclusion will be put forward at the meeting.

Consideration will also be given to a report on discussions with ITCA on issues arising from the recently concluded tv studios services and clerical agreements; a review of NATKE's relationship with ACTT under the inter-union agreement.

MPAA REFUSES TO SELECT U.S CANNES ENTRY

THE Motion Picture Association of America has told the Cannes Film Festival authorities that it does not want to be responsible this year for selecting the official U.S entry.

In the past, the MPAA has always chosen the official American entry. New York officials have told the Cannes authorities that the member companies having films will enter them direct this year.

Frederick S. Gronich, MPAA representative in France, told Henry Kahn, KINE.'s Paris correspondent, " Although I don't think the festival authorities like it, I am pretty sure they will choose all the films.

" After all, the festival authorities generally choose two or even three, so why should they not choose the lot.

" Until a proper selection committee is set up we think the festival should make the choice."

Roland Thornton, the association's representative in the UK, said this week, " The parallel here would be if the BFPA decided not to choose the official entry, and it were left to ABPC, Rank, BLC, and so on, to enter their films individually."

PRS appeal set for next week

MARCH 28 is the date fixed for the hearing of an application by the Performing Right Society in the Divisional Court of the Queen's Bench Division for an order to quash two points in the Performing Right Tribunal's decision last April on a reference by the AIC.

The reference concerned discount on performing right licence fees.

The two points on which the PRS has made the application are the Tribunal's statement that licences should not be renewed before December 5, 1962, and its rejection of the Society's " normal " tariff for commercial cinema entertainments of one per cent. of box-office takings.

PRS secretary R. Whale says the Tribunal's decision was generally in the Society's favour.

" But the Tribunal did vary the tariff in some respects and it is on these variations that the appeal is being based," he adds.

This is the first time a ruling of the Tribunal has been openly questioned in the five years of its existence.

Viewpoint

TIME FOR NEW THINKING

ON MONDAY the CEA gave an informal dinner party for leading executives from the production and exhibition sides of the industry. The object of the meeting was to explore trade ideas and views on how quota and the production levy should be applied in relation to the present product situation.

It should be noted that the meeting was not concerned with the problem of the third release, and the proposal for setting up a booking consortium, as has been reported elsewhere.

It is customary at this time of the year for the CEA to meet the producer associations to discuss the prospects for the production of British films, so that recommendations can be made to the Board of Trade as to the level of quota in the following year.

In view of the special considerations that have arisen as a result of the product supply position and the changing pattern of distribution, the CEA considered it expedient to hold the trade talks at the highest level and on the widest possible basis in order that the twin problems of quota and levy can be fully re-examined.

The meeting was attended by trade members of the Cinematograph Films Council among others.

The formula for determining the quota level was originally based on the availability of British films to supply three major circuits, Odeon, Gaumont and ABC, but since the Gaumont circuit no longer exists, there is obviously a need to reconsider the formula in its application to the circuits and in granting relief to cinemas in opposition to them.

In addition, independent exhibitors who are in opposition to the circuits are now finding it exceedingly difficult to obtain British films, and, for this reason, they consider their statutory obligations to the production fund are not justified.

Quota and levy must both be maintained so long as the need exists; but in changed circumstances proper allowances must be made for the special problems of independents.

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Long Shots

JIM WALLIS, executive in charge of studio operations at ABPC, and Kenneth Harper, a director of Elstree Distributors, the company jointly owned by Associated British and the Grade organisation, are fellow travellers on a visit to New York this week.

Jim Wallis is in New York for co-production deal discussions on behalf of ABPC.

He and Ken Harper are also seeking a couple of American girls for roles in Elstree Distributors' second Cliff Richard musical, "Summer Holiday."

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A SURPRISE in this production is the withdrawal from the director's chair of Sydney Furie, who made such an outstanding success of Richard's first picture, "The Young Ones."

The reason given is that the schedule of "Summer Holiday," due to go into production on location in Greece about the middle of May, overlaps with that of "The Boys," which Furie is producing and directing for Ken Rive's Gala Films.

Furie is replaced by John Krish, one of Britain's most talented writers and directors of documentary films.

Krish has two films shortlisted for British Film Academy awards and his latest documentary, "They Took Us to Sea," is to have a circuit release shortly.

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FOR KRISH, "Summer Holiday" is his first assignment to an entertainment feature, thanks to Ken Harper, who is greatly impressed by Krish's work in the documentary field, particularly in achieving realism and in directing young people.

Krish is faced with a sizable task—making "Summer Holiday" as successful as the record-breaking "The Young Ones."

But he hasn't thought of the assignment as a challenge.

He confidently states that the story is better than "The Young Ones" and the locations offer greater scope.

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THE announcement about Furie and Krish was made at a reception which was also in the nature of a housewarming, for Elstree Distributors has moved its offices to 6, Goodwin's Court, St. Martin's Lane, W.C.2.

The address has a Dickensian flavour, for the house is one of several in a terrace, with bow-windows in the frontage, which are being preserved as historic monuments.

Leslie Grade and Jim McDonald joined their fellow directors in some appropriate refreshment for the housewarming.

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THE MAN who broke down American exhibitor resistance to Anglo's "Carry on . . ." series, David Emanuel, president of Governor Films, is in London this week.

No one was prepared to take a gamble with "Carry on Nurse," but David persisted.

Eschewing a New York opening, he finally persuaded a circuit chief to give the film a sneak preview in a family hall in Los Angeles. But the booker was not convinced.

However, David persuaded him to give it a run on Hollywood Boulevard and even in a cinema patronised by leather-jacketed teenagers. The film was a hit.

And so, "Carry on Nurse" has gone on to earn more than two million dollars.

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AS A result of the great success, Governor Films is handling all the "Carry on . . ." films, and is doing a wonderful job with them.

The company is also handling The Rank Organisation's "Doctor in Love," also a highly successful release in the States.

David is staying at the Dorchester Hotel. During the week he has been fully occupied with meetings with distribution and production executives.

He is due to leave London at the week-end.

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REMINISCENCE was, naturally, much in the air on Tuesday, when our contemporary, *The Daily Cinema*, held a luncheon to celebrate its golden jubilee.

On such a happy occasion, however, it was a great regret to all that illness prevented the attendance of two of the people most concerned. G. Keighley, chairman of the British and American Film Press, has, of course, been seriously ill for some time, and it was good news to hear that he expects soon to return to convalescence: his place was most ably filled by F. T. Wright.

No one, however, can quite fill the shoes of Sam Harris, founder and now editor-in-chief of the paper, and it was a cruel stroke of luck that influenza should have robbed him of this moment of high celebration.

Sam sent a typical message for the occasion and everyone present joined in wishing him a speedy recovery to health.

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IT IS gratifying to hear that "Whistle Down the Wind" is winning popular acclaim in the U.S.

This Beaver Films production for Allied Film Makers, which is being distributed throughout the world by Rank, recently had its American premiere in Dallas, Texas, and is now playing to capacity houses there and in Houston. Negotiations are in hand for an early New York booking.

Bryan Forbes, the director, who flew to the States for the premiere, returned home last week to report on the success of his picture. He said that, after excellent opening business at the beginning of the month, the film has been held over in both Dallas and Houston.

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BUDD ROGERS, president of Pathe America, which is releasing "Whistle Down the Wind"

in the U.S, reported at a press luncheon given for Bryan Forbes in New York, that the picture was being booked rapidly across the country.

In addition to excellent press reviews and word-of-mouth publicity, the film has been named "Picture of the Month" by three leading American magazines. These are: *Seventeen Magazine, McCalls* and *Redbook*.

In Texas, 100,000 people voted Hayley Mills, star of the film, the "most promising young actress," and, while he was in New York, Bryan Forbes received an award from *Parent's Magazine*, which cited the film for its strong appeal to family audiences.

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VETERAN British producer Maurice Elvey has been made an honorary member of the Association of Cinematograph and Allied Technicians.

The union honour has been awarded to Maurice in recognition of his unique contribution to the British film industry, and of his loyal membership of ACTT.

The certificate was presented by President Anthony Asquith at a reception for the honorary officers which preceded last week's annual conference.

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THE Hungarians have a taste for British comedy, apparently.

Of the four British films now showing in Budapest, "Carry on Admiral" and "Carry on Nurse" are doing very well. The latter has been running since last summer.

Out of about 80 films showing in Budapest, 15 are Soviet, 12 Hungarian, seven American, one Spanish and one Finnish. Quite a selection.

The American films include "The Rainmaker," "Julian Ceasar," "Around the World in 80 Days" and "Witness for the Prosecution."

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ALTHOUGH income was slightly lower, compared with the previous year, the Sheffield and District branch of the CTBF helped the same number of people as last year, and the grants were a little higher.

Hon. Secretary Arnold Favell reported at the annual meeting that the fall in income by £35 was due to cinema closures and a reduction by £50 of the amount received from Sheffield Corporation from the Sunday opening levy.

One of the items which helped to offset the loss was a contribution of £31 received from the sale of scrap carbons. It was a pity, said Mr. Favell, that more cinemas did not join the scheme.

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THE following were elected as delegates to the fund: Peggy Blaskey and T. F. McDonald, CEA; C. Thomas and G. A. Cliffe, projectionists: F. Wilson and C. Fewtrell, renters; Terry Steeples, cinema managers, in place of Bernard Dore, who, unfortunately, is in hospital.

Peter H. Blake expressed thanks to Chairman Sydney Kirkham, who had guided the committee extremely well over the years and had such a genuine interest in the fund.

Mr. Kirkham said it had been a labour of love and thanks were due to each member, and particularly to Mr. Favell.

Although the position today was precarious in many branches of the business, the fund would not hesitate to reduce its capital when necessary to help deserving cases, he said.

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THE far-reaching sales drive initiation by Fred Thomas, of Rank Film Distributors, foreshadowed in the recent spectacular advertisement announcement in the KINE, was taken a stage further at the conference of sales and head-office executives, area supervisors and branch managers held last week.

Commenting on the conference, Fred Thomas said: "It is one of the most useful conferences we have held for a long time. There was a free exchange of ideas which, I am sure, will have beneficial results."

The conference was given full details of forthcoming product, and RFD's managing director dealt at length with current business and future trading prospects.

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IN THE House of Lords debate last week on the new proposals for London Government, Lord Morrison was at his most vehement in opposition.

Ranging over a great variety of reasons why the proposed changes were ill-advised, he drew attention to one aspect that probably would never have occurred to any of his noble colleagues—that of film censorship.

He wanted to know whether it was to be done by 14 different local authorities instead of the one London authority.

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"ARE WE," he asked, "to have a film forbidden on one side of the street and allowed on the other side of the street; a 'U' film on one side and an 'X' film on the other; cuts on one side of the street and no cuts on the other? Have the Government thought of this? Are they really using their heads about this problem?"

Lord Morrison certainly seems to have a point there.

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A RECENT visit to Warner-Pathe's Corner Cinema in Soho Square reminded me of the

continued on page 22

SKOURAS ENTHUSES OVER 'CLEOPATRA'

With this issue is included a special supplement paying tribute to Spyros P. Skouras, who has been head of 20th-Fox for 20 years. Mr. Skouras has sent the following telegram to managing director Percy Livingstone and his staff in Great Britain:

"Dear friends yesterday I had the most gratifying experience of the last three years as we screened over sixty per cent. of composition Cleopatra stop Impossible to describe realistically its greatness stop Even though we are well aware indeed that the audience of the world expects a superb production what with the overwhelming magnificence and the artistry and the powerful dramatic heights that this film achieves both Otto Koegel and I were exaltedly surprised when we witnessed this indescribable splendor stop Must impress upon you this is not a film but one of the greatest shows ever to be produced in the history of theatre stop"

RICHARD TODD VISITS TEL-AVIV



Hundreds of fans greeted Richard Todd on his arrival in Tel-Aviv to attend the Israeli premiere at the Ben Yehudi cinema of "The Long and The Short and The Tall." During his visit Todd was the subject of many separate press and radio interviews, and also attended a press reception at the Sheraton Hotel. The mayor of Tel-Aviv, Mordechai Namir, welcomed Todd on behalf of the city, and told him of the tremendous interest in films that exists throughout Israel. The percentage of people attending the cinema regularly is the highest in the world, he said. Before his return last week Todd was also received by Premier Ben Gurion, and also lunched or dined with a number of cabinet ministers. The film, an Associated British/Michael Balcon production, is released overseas through Associated British-Pathe. Above: the town clerk of Tel-Aviv, C. M. Djiji, of Djiji Achtenberg Film, Richard Todd, Mr. Baradi, an executive of the local distribution company, and Mordechai Namir, the mayor

News of the Week

Producer's claim against ACTT dismissed in High Court

MR. JUSTICE SALMON dismissed with costs a High Court damages claim by film producer Charles Deane, of Salisbury Road, Harrow, and his company, Charles Deane Productions Ltd., of Connaught Street, W., against Bert Craik, research officer, George Elvin, general secretary, and 21 other members of the General Council and Executive Committee of the ACTT.

He alleged that they had conspired to "black" work on his films to force him to pay a disputed debt to three of the union's members. His claim for an injunction restraining the defendants from repeating any of the acts of which he complained was also rejected.

The defendants denied the allegations and relied upon the protection of the Trades Disputes Act, 1906.

The judge said he could well understand why the Association—film technicians union—took the view that industrial action against a defaulting producer was more effective than litigation.

Experience

"The union has had some experience of how successfully defaulting producers can employ avoiding tactics when brought to court. Just as barren judgments bring little comfort to employees who have been bilked, so bankruptcy and liquidation may hold few terrors for defaulting producers, providing such proceedings can be successfully delayed to a selected moment," he said.

In 1960, Mr. Deane employed three ACTT members to work on a film in Portugal, and letters Mr. Deane sent to the union were, in his lordship's opinion, intended to convey that he was accepting conditions of employment laid down by the union.

A good deal of friction arose between Mr. Deane and the three technicians and eventually the union claimed on behalf of its three members a total of £753 for salary and allowances.

Mr. Deane had been an unsatisfactory witness on whose evidence very little credence could be placed.

The union finally decided that in the event of non-payment a "black" should be placed on all work on Mr. Deane's films. The ban was imposed on February 7, 1961, and lasted until February 21 when it was lifted by an interim injunction.

The union might have been high-handed but, as their predominant motive was the protection of their own interests, they could not be guilty of conspiracy.

In any case, his lordship decided, the dispute between Mr. Deane and the three technicians was clearly a trade dispute protected by the Trades Disputes Act, 1906.

Accordingly there would be judgment for the defendants with costs against both plaintiffs.

Gerald Gardiner, QC, for the defendants, said he had been asked to point out that B. Charles Dean, a producer of documentary and television films and a member of the defendant union, was not the Charles Deane involved in this case.



Rank south coast appointments

HENRY COURT, who is one of the most popular cinema managers in the Portsmouth area, has been appointed manager of the Odeon, Southsea, which is among The Rank Organisation's leading South coast theatres.

Mr. Court, formerly manager of the Gaumont, Portsmouth, has been managing the Odeon, Portsmouth, in recent months while its resident manager, Peter Baker, was working on a temporary assignment at Rank Theatre Division's regional office in Manchester.

Following Mr. Baker's return to the Odeon, Portsmouth, Mr. Court moves to the equally important Odeon, Southsea.

As a result of these managerial changes, which become effective this month, Charles Watts will move from the Odeon, Southsea, to the Gaumont, Southampton, where his valuable experience in the presentation of live shows will be particularly applicable.

New GC selection plan wanted by Yorks CEA

A RESOLUTION, aiming at a change in the current method of electing delegates to the CEA's general council, will be considered by members of the Yorkshire branch when they meet in Leeds tomorrow (Friday).

The motion reads: "That in view of the fact that the actual attendances of certain appointed delegates to the general council is little more than one-third of those possible, thereby giving the impression that circuits have means of influencing CEA policy other than by discussion, debates and the votes of their delegates, the Association should, in the general interest of its members, revert to the system whereby all delegates of the general council are elected at branch meetings and that the rules of the Association be amended accordingly."

● Harold Baim Film Productions has moved to new offices at Royalty House, 72, Dean Street, London, W.1. Telephone: Regent 5640.

BERLIN DIRECTORS HAVE POWER TO VETO ENTRIES

THE ORGANISERS of the Berlin International Film Festival are this year, for the first time, empowered to reject a picture which in their opinion does not measure up to the artistic standard required—even if it has been officially entered by a participating country.

They will be able to ask for the nomination of another film of the requisite quality. The organisers stress that the sole and exclusive factor for inclusion of a picture in the festival will be its artistic value.

Willy Brandt, the governing mayor of the city, will inaugurate the festival in the Congress Hall in the evening of June 22.

Admitted for presentation will be 35mm. films of the following three categories: long features, long documentaries and cultural films, short films. Purely instructional and classroom films, advertising films and 16 mm. films are excluded from participation.

The international jury will award a prize, a Berlin Golden Bear, for the best film in each of the three categories.

Berlin Silver Bears will be awarded for best direction of a feature, best actress's performance and best actor's performance; a particularly valuable achievement in the features category; and particularly valuable achievements in the category of short films.

Another jury, composed of Germans, will present a special award, Youth's Film Prize, for the picture it considers most suitable for young people.

The Festival authorities must be notified of intended participation not later than May 5. Entry forms must be received at the Festival's offices—Bundesalle 1-12, Berlin W15—not later than May 15.

Entries

The entry forms must be accompanied by: synopsis of the film; text of the commentary, for short films; press and publicity photographs; posters; printed publicity matter.

Actual films must be received by the Festival authorities not later than May 25.

Each country may enter one long film and one short film, which must have been completed after May 15 last year.

A maximum of only 24 feature films will be admitted.

Apart from the official competition, offering the latest features, long documentaries and shorts of the world's production with German subtitles, there will be organised, in technical co-operation with the sound and television station Sender Freies Berlin, an international telefilm show.

A retrospective exhibition will present classical silent and early sound films of which few copies are left in international archives.

Running parallel to the festival performances, widely attended by artists and personalities of the film world, will be a big film fair giving trade shows of new product.

International conferences, the presentation of the Selznick Laurels, mass shows in the Waldbuehne and Deutschlandshalle, as well as social events such as the International Film Ball at the Palais am Funkturm, will also attract many people.

The Festival is organised by the Government of the Federal Republic and the Senate of Berlin in co-operation with the German film industry organisation SPIO.

FBI and BEC to choose 15 films for industrial film festival

THIRD INTERNATIONAL FESTIVAL of Industrial Films to be held under the patronage of the Council of European Industrial Federations will be held in Berlin from September 23 to 27, 1962.

At the second CEIF Festival held last June in Turin, British films achieved a notable success; of the 15 entered nine shared no fewer than 13 awards.

The Federation of British Industries and the British Employers' Confederation, as the UK members of CEIF, have been invited to submit 15 films for this year's festival in seven categories, the first three for showing primarily to the general public and the other four for specialist audiences: films made by industry on matters of general interest; informational films about specific industrial matters; industrial films aiming less at information than at prestige; films on industrial techniques; films on marketing and sales techniques; films on scientific principles and research and their application in industry; and films dealing with the human factor in industry.

The FBI/BEC Industrial Films Selection Panel, under the chairmanship of Edgar Anstey —president, Scientific Films Association and chief officer (Films) British Transport Commission—will select the films to represent Britain at the festival.

All films entered must have been completed after September 22, 1960, and films shown at the Turin Festival last year are not eligible for the Berlin Festival.

The CEIF Grand Prix will be awarded on a points basis according to the total number of prizes gained in the various categories, excluding special prizes.

No country may submit more than four films in any one category. It is therefore important that the national selection should be spread as widely as possible over the seven categories and that entries in each category should be of very high quality.

Industrial sponsors wishing to submit films should write to F. L. Stevens, Federation of British Industries, 21, Tothill Street, London, SW1.

Two films entered for Eurovision contest

TWO FILMS have been selected by a specially convened panel as the British entries for the Eurovision Grand Prix competition for television films to be held in Cannes in May during the International film festival.

They are "Eyes of a Child," the story of blind children at Dorton House School, Sevenoaks, produced by Robert Angell and directed by Henry Lewes for Film Partnership Productions; and "Thread Through the Family," a tale of Lancashire cotton, seen through a day in the life of two Lancashire families, produced and directed by H. K. Lewenhak, London Link Films.

National Film Theatre season for Minnelli

IMPORTANT tributes to director Vincente Minnelli are to be staged by the British Film Institute at the National Film Theatre. Starting in April and continuing into May, Minnelli will be honoured by screenings of sixteen of his pictures and will visit the theatre.

Minnelli's latest picture, "The Four Horsemen of the Apocalypse," opened at the Coliseum Theatre, St. Martin's Lane, London, yesterday (Wednesday). As he has just completed direction of "Two Weeks in Another Town," this gala season comes at a particularly high point in his career.

With the full co-operation of MGM, the National Film Theatre will present the musicals, including "Meet Me in St. Louis," "An American in Paris," "The Band Wagon," "The Pirate," "Cabin in the Sky," "Brigadoon" and "Bells are Ringing."

There will also be Minnelli's comedies, including "The Long, Long Trailer," "Designing Woman" and "The Reluctant Debutante," as well as the dramas including "The Bad and the Beautiful," "Under the Clock," "The Cobweb," "Some Came Running," "Home from the Hill," and what is reputed to be his own favourite, "Lust for Life."

A season of Minnelli films will be staged in Rome in June.

'Cinema' celebrates golden jubilee

REPRESENTATIVES of almost every branch of the industry were either present or sent messages for the luncheon on Tuesday to celebrate the Golden Jubilee of *The Daily Cinema.*

The principal toast, that of *The Daily Cinema,* was proposed by John Davis, who recounted some of the notable events in the history of the two trade papers that had now come together as one. Mr. Davis paid especial tribute to Sam Harris, founder of *The Daily Cinema,* who was unable to be present owing to an attack of influenza.

F. T. Wright, a director of British and American Film Press, replied on behalf of the company chairman, G. Keighley, who is indisposed, and read a message from Sam Harris.

The health of the guests was proposed by Bernard Charman, editor of *The Daily Cinema,* and the reply was by Lord Morrison.

KINE. was represented at the luncheon by A. R. Cousins, editorial director, and Graham Clarke, assistant editor.



Carl Foreman, seen here with Jane Wyman, receives the Golden Globe awarded by the Hollywood Foreign Press Association to "The Guns of Navarone" as the best dramatic picture of 1961



World Markets

Court of Appeals upholds right to license pay-tv

NEW YORK.—The U.S Court of Appeals in Washington upheld the right of the Federal Communications Commission to license pay television on an experimental basis, but the court warned the licensee in the Hartford, Conn., experiment, RKO Phone-vision, to adhere to the high standards of programming that was promised.

An exhibitor spokesman for the Joint Committee Against Pay-tv said that an appeal would be filed as soon as possible with the U.S Supreme Court, the highest judicial body in the land.

The Hartford experiment is expected to start operating by July 1.

The theatremen had argued that the FCC lacked legal authority to authorise pay-tv; that the FCC erred in giving its approval without receiving specific programming information, and that the public interest would not be served since programmes now free in the Hartford area would be switched to pay-tv. The Court rejected exhibitor arguments.

Commented Louis A. Novins, president of International Telemeter Co., a wholly owned division of Paramount Pictures, "This is another confirmation of our convinction that pay television cannot be stopped.

"The decision strengthens the traditional American way of trying new ideas—test them in the market place and let the public decide."

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FOLLOWING conferences with heads of the various distributors, Marshall Fine, president of Allied States Association, reported there was general agreement that the roadshow policy has been overworked, dissipating its effectiveness on the public. Current roadshows will be offered to more theatres and will flow through the market much more rapidly without intervening delays.

A decrease in the number of roadshows is projected for the future with the anticipation that this policy will be used only for a truly exceptional picture which could not recoup its production costs through normal distribution.

Allied also requested that the film companies allocate more advertising funds to regional co-operative advertising campaigns. The film executives agreed that this was proving to be the most effective way of advertising a production and that the trend is definitely to do more advertising at the local level in co-operation with the exhibitor.

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ANALYST firm of Standard and Poor predicted further gains for the motion picture industry as to attendances and gross in 1962, with higher admission prices and more releases making this possible. It thought the increased number of releases was most important.

Firms cited for particular improvement were Universal Pictures, Columbia Pictures and United Artists, while MGM and Walt Disney Productions should wind up about the same as in 1961.—**Mel Konecoff.**

70MM ROAD SHOWS
(WITH 6 CHANNEL STEREOPHONIC SOUND)
RELEASE 35MM PRINTS
The best answer...
Technirama®
A Product of Technicolor

Entertainment tax cut on small French halls

PARIS.—First step towards lifting the tax burden from the French cinemas has been taken by a decree reducing entertainment tax on small family cinemas by 50 per cent.

The industry has welcomed the step but, naturally, is not satisfied with it.

First of all it applies only to cinemas with fewer than 1,200 admissions per week and whose seat prices do not exceed three shillings.

This means, of course, that only the very small cinemas benefit by the reduction, although it is generally admitted that these theatres needed it more than any others.

Unfortunately the daily press, without proper checking, announced an all round 50 per cent. cut in entertainment tax on all cinema seat prices. This caused some embarrassment.

The exhibitors do not consider the concession to be without importance but they do not believe that it is more than a social gesture.

It is hoped that the cut will, finally, give back to the public the habit of weekly visits to the cinema instead of the occasional visit to see a special film.

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AFTER months of discussion by the National Cinema Centre, the Cannes Prize winning film of Luis Bunuel, "Viridiana," will be shown in Paris in April, it is believed.

This film, which is considered to be blasphemous, was blocked by the Spanish Government; but one copy, that which was screened at Cannes,, has been shown in Switzerland.

It is understood that the film will not be exhibited as a Spanish production but as a Mexican-Spanish co-production.

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FILMS have now been sent in by 29 countries to be shown at the 15th Cannes film festival which will be held from May 7 to 21.

The News film festival, which will be held from May 9 to 11, has now published its rules.

Any "periodical" film made for weekly showing in cinemas is eligible. This means that "magazine" films may be submitted.

The films may be edited versions of several news films, but must not be more than 900 feet. The films must be 35-mm. and must be dubbed in French or carry French sub-titles.

There will be two prizes for the best "one subject" film and one for the best "edited" film taken from several news films.

As usual, several congresses will be held during the festival, including the film writers congress. —**Henry Kahn.**

RECORD 91 FEATURES FROM SPAIN IN 1961

A record number of 91 feature films was produced in Spain in 1961, according to Nathan D. Golden, of the Scientific, Photographic and Business Equipment Division, Business and Defence Services Administration of the U.S Department of Commerce.

Of this total, 72 were Spanish productions and 19 were co-productions with other countries,

In 1961, a total of 261 long feature films was imported into Spain. Imports from the United States totalled 99, including 88 features to be dubbed into Spanish, nine films in the original version, and two films imported for the San Sebastian Film Festival. Other major suppliers of features to Spain in 1961 were Mexico with 35; United Kingdom, 29; Italy, 31; France, 29; Germany, 17; and Argentina, 12.

Irish censor rejected 40 films in 1961

DUBLIN.—Film censor Liam O'Hora rejected 40 films last year, according to the annual return of his office, which has just been issued here; the 40 were all in the "drama and variety" classification, as were two trailers which were also rejected. 1,116 films were passed, and another 204 were passed with cuts.

Sixteen appeals were considered, 13 of them being dismissed; one was allowed, and two others allowed subject to cuts. No films in the "topical interest" classification were rejected but five of the 428 submitted were cut before being given the censor's certificate. No educational films were rejected.

Of the 1,362 films submitted for censorship 420 were over 2,000 ft. in length and came from the following countries: U.S, 231; U.K, 129; Italy, 19; France, 16; Germany, seven; Sweden, three; Russia, two; Ireland, two; Australia, three, Sudan, two; Mexico, four; Spain and the Union of South Africa, one each.—**Maxwell Sweeney.**

Belfast suburbanites get first runs

BELFAST.—ABC in Northern Ireland is introducing occasional first-run films to Belfast suburban audiences.

On March 29, the Strand and Majestic go "first run" with BLC's "Week-end with Lulu" and "Rag Doll."

The two main circuits, Odeon and ABC, are now both broadening their service to the public. —**S. Gordon Duffield.**

Reviews for Showmen

Edited by JOSH BILLINGS

KINE. Booking Guide

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Backfire! ... ... (Anglo Amalgamated) —British	59 min. (U)	Alfred Burke ... Zena Marshall Noel Trevarthen	Taut crime melodrama, an Edgar Wallace thriller about crook who gets singed when he resorts to arson. Characterisation sharp, climax suspenseful and staging up to scratch	Good British series "second" (C)
Boy Who Caught A Crook ... ... (United Artists)—U.S	72 min. (U)	Roger Mobley ... Wanda Hendrix Richard Crane	Intriguing and ingratiating, if unpretentious, crime melodrama with small boy and dog interest. Kid clever, pace brisk and settings suitably varied	Reliable "second" (C)
*Flat Two ... ... (Anglo Amalgamated) —British	60 min. (U)	John Le Mesurier ... Jack Watling Ann Bell	"Who-dunnit" melodrama, an Edgar Wallace thriller pivoting on the Old Bailey. Cast competent, direction neat, atmosphere convincing and twist ending showmanlike	Good quota series "second" (C)
*It's Trad, Dad! ... ... (BLC)—British	73 min. (U)	Helen Shapiro ... Craig Douglas Felix Felton	Bubbling, gloriously funny hot musical, introducing topline vocalists, disc jockeys and bands. Stars popular, direction resourceful, dialogue snappy, guest artists famous, photography first class, numbers catchy and exploitation angles terrific	Excellent British light booking (C)
†Last Of The Vikings, The ... ... (Mondial)—Italian	102 min. (A)	Cameron Mitchell... Edmund Purdom Isabelle Corey	Totalscope-Eastman Color spectacle telling of trouble between a Viking chief and two-timing Norwegian king. Staging impressive, but story transparent, acting uneven and dubbed English dialogue stilted	Very moderate "double bill" (C)
*Pair Of Briefs, A ... (Rank)—British	90 min. (A)	Michael Craig ... Mary Peach James Robertson Justice	Courtroom farce about modern Portia and struggling young barrister who appear on opposite sides during tricky suit. Title bright and staging good, but script, characterisation and direction laboured	So-so British light booking (C)
*Share Out, The ... (Anglo Amalgamated) —British	61 min. (U)	Bernard Lee ... Alexander Knox Moira Redmond	Crime melodrama, an Edgar Wallace thriller, dealing with the busting of a blackmail racket. Story holding, cast first rate, surprise denouement effective and settings realistic	Very good British "second" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
*BRITISH QUOTA PICTURE †IN COLOUR

It's Trad, Dad!

BLC. British (U). Featuring Helen Shapiro, Craig Douglas and Felix Felton. Produced by Milton Subotsky. Directed by Dick Lester. Screenplay by Milton Subotsky. Director of Photography, Gilbert Taylor. Musical Director, Norrie Paramor. 73 minutes. Release April 16, 1962

BUBBLING, gloriously funny hot musical, filled to the brim with topline singers and bands, and compered by three famous disc jockeys. Its tale, which tells how enthusiastic traditional jazz fans break down a pompous small town Mayor's resistance to "pop" music, is transparent, yet furnishes marvellous cues for hit tunes and band numbers, all of which are unflaggingly put over. Helen Shapiro, the fifteen-year-old wonder "canary," and Craig Douglas render their songs effectively and play their roles naturally as heroine and hero, and Felix Felton is responsible for a gorgeous caricature as the flatulent Mayor. The "supporting" acts are all stars and executive producer-cum-scenarist Milton Subotsky not only works them smoothly into the script but also displays a keen satirical streak. Crisp humour springs from cracks at provincial bigwigs, the police, recording and tv studios and a plush nitery, while a muted love interest subtly strengthens its distaff side. In short, "It's Trad, Dad!" is the quintessence of showmanship and the answer to every alert exhibitor's prayer. Excellent British light booking.

Story.—Helen, a pretty fifteen-year-old jazz fan, Craig, her boy friend, and their young companions whoop it up in a small town coffee bar, where a tv set and a juke box furnish the music, and jostle the unctuous, self-important Mayor. His Worship, affronted, calls a special Council meeting and starts a campaign against the menace of "creeping jazzism" in the community. The cafe owner is served with a writ prohibiting him from publicly operating a tv set or a juke box, and across the street a music shop proprietor has his licence to sell records withdrawn. Helen and Craig wage war on the Mayor and plan a traditional jazz festival, but find that contacting, let alone persuading, famous singers and bands to appear is no pushover. However, they eventually turn their charm on Alan Freeman, David Jacobs and Pete Murray, famous disc jockeys, and they agree to cooperate. The Mayor hears and orders a police cordon round the town on the great night, but the guest artists break through. Meanwhile, Helen and Craig sing and keep the vast assembly entertained and by the time the Mayor arrives the locals are sold on jazz. His Worship, nobody's fool, coolly takes the credit and everybody's happy.

Production.—The picture is the cat's whiskers, not that it tells an original story, but because its strong sense of humour and tremendous zest open the jazz world to squares of all ages and both sexes. Helen Shapiro sings from the heart as Helen, Craig Douglas, also a popular vocalist, is no less effective as Craig, and Felix Felton introduces a telling caricature as the Mayor. Frank Thornton, Arthur Mullard and Mario Fabrizi, too, score in not so straight roles. The guest singers include Chubby (The Twist) Checker, John Leyton, Ottilie Patterson and Gene McDaniels, and the bands are represented by Chris Barber and His Band, Mr. Acker Bilk and His Paramount Jazz Band, Kenny Ball and His Jazzmen, Terry Lightfoot and His New Orleans Jazz Band, Bob Wallis and His Storyville Jazz Men and the Temperance Seven. The turns are "caught" in tv and recording studios and a night club, and ace disc jockeys David Jacobs, Pete Murray and Alan Freeman, all of whom are photogenic, see that they become integral parts of the show. The cameraman also deserves a hand, and many neat quips colour the dialogue. "It's Trad, Dad!," a wonderful tonic for the blues, will take a fortune from teenagers alone.

Points of Appeal.—Gay, snappy and disarmingly ingenuous tale, resourceful direction, talented young players, box-office guest artists, title, clever technical presentation, U certificate and terrific selling angles.

A Pair of Briefs

Rank. British (A). Featuring Michael Craig, Mary Peach and James Robertson Justice. Produced by Betty E. Box. Directed by Ralph Thomas. Screenplay by Nicholas Phipps. Director of Photography, Ernest Stewards. Musical Director, Norrie Paramor. 90 minutes. Release April 30, 1962

COURTROOM farce. It's about a modern Portia and a struggling young barrister who appear on different sides during a tricky suit, but, together with the acid judge, are made monkeys of by a plausible woman bigamist. The director, stars and supporting players are given a ribby script, or rather brief, and, apart from James Robertson Justice as the "beak," fail to conceal its clumsy jibes at the legal profession.

The "brightest" thing about the film is its catchpenny title. So-so British light booking.

Story.—Tony Stevens, an impecunious young barrister, and Frances Pilbright, a pretty, though inexperienced, advocate, work in the chambers of Sir John Pilbright, Frances's eminent Q.C. uncle. The lucky Frances is instructed to represent Mrs. Gladys Pudney, a seemingly poor North Country woman, who has sued her husband, Sid, a Cockney wide boy, for the restitution of conjugal rights. Hubert Shannon, Tony's solicitor friend, takes pity on Tony and briefs him for Sid, who denies that he and Gladys are married. Incidentally, Gladys says that the marriage registrar's records were destroyed during the blitz. When the case comes before Mr. Justice Hadden, a peppery judge, both Frances and Tony infuriate him and he threatens to have them disbarred. Gladys loses and it is then revealed that she had fooled Sid and the court. She and Sid were man and wife, but Gladys had subsequently "married" a wealthy man and the court's decision had cleared her of bigamy. Finally, the Judge proves that neither he nor the Law is entirely an ass and his conclusions lead to Tony's and Frances's engagement.

Production.—The picture takes for its theme the saying "The Law is an ass," but develops it on incredibly stagy lines. James Robertson Justice's own strong personality serves him well as the irascible Mr. Justice Hadden, but Mary Peach and Michael Craig lack spontaneity as Frances and Tony, Brenda de Banzie is off-key as Gladys, Ron Moody grossly overacts as Sid, and Liz Fraser has little to do as Sid's moll. The settings are not too bad, but the dialogue seldom crackles. Compared with the Boulting Brothers' brilliant legal parody, "Brothers In Law," the play is both witless and amateurish.

Points of Appeal.—Title and stars.

The Shareout

Anglo Amalgamated. British (U). Featuring Bernard Lee, Alexander Knox and Moira Redmond. Produced by Jack Greenwood. Directed by Gerard Glaister. Screenplay by Philip Mackay. Director of Photography, Bert Mason. Musical Director, Bernard Ebbinghouse. 61 *minutes. Release April* 23, 1962

CRIME melodrama, an Edgar Wallace thriller concerning a blackmail racket. It's a case of the police giving double-crossers enough rope and real suspense and excitement rapidly builds up before the knot is drastically tied. The cast contains many well known players, and the settings are both suitably varied and "authentic." A big film in miniature, "The Share Out" is the best of the widely popular vest-pocket series. Very good British "second."

Story.—Colonel Calderwood, a smooth, sinister operator, uses a property company as a front for blackmail. The suspicions of 'Yard Detective Superintendent Meredith are aroused by some untoward deaths and he compels Mike Stafford, a private investigator with a police record, to probe. Calderwood falls for Mike's line and engages him to spy on Diane, the gang's comely secretary. Later, another member is found murdered and the rest are suspect. Mike is infatuated by Diane and subsequently Calderwood kills John Crewe, an associate, and Mike shoots Calderwood. The racket is busted, but just as Mike and Diane set out for their wedding, Meredith's men examine Mike's luggage and find that it contains loot. It's then clear that Mike and Diane planned the murders so that they could take all, but Diane, just to be on the "safe" side, had slipped the swag in Mike's bag.

Production.—The picture, which clearly disproves the theory that there is honour among thieves, speeds to its sensational, yet logical, twist climax. Bernard Lee does a first class job as the calm and shrewd Meredith, Alexander Knox registers as arch-villain Calderwood, Moira Redmond has quite a way with her as the beguiling Diane and William Russell registers as the gullible Mike. Its salient situations are accurately timed, the denouement is at once salutary and showmanlike, and the backgrounds are appropriate.

Points of Appeal.—Holding story, popular and competent cast, slick direction, handy footage, series values and U certificate.

Backfire!

Anglo Amalgamated. British (U). Featuring Alfred Burke, Zena Marshall and Noel Trevarthen. Produced by Jack Greenwood. Directed by Paul Almond. Screenplay by Robert Stewart. Director of Photography, Bert Mason. Musical Director, Bernard Ebbinghouse. 59 *minutes. Release April* 30, 1962

TAUT crime melodrama, given a surprise ending. An Edgar Wallace thriller, it hinges on a crook who stoops to arson when his firm suffers severe financial reverses, but gets singed. The director and players waste neither time nor words and thanks to slick treatment and convincing characterisation its tale, unfolded against realistic backgrounds, delivers many subtle and sharp blows. Good British series "second."

Story.—The Venetia Beauty Preparations, an old established cosmetics firm, has a facade of affluence, but nothing in the bank. Bernard Curzon, the elderly founder, is dominated by Mitchell Logan, his tough American junior partner, and Mitchell's equally unscrupulous wife, Pauline. Mitchell insists that only a fire can solve their problems and he enlists the aid of Willy Kyser, a professional fire-raiser. Mrs. Chenko, a cleaner, is burned to death, Curzon's conscience troubles him and Mitchell, taking no chances, shoots Curzon in circumstances that look like suicide. Later, Shirley, Curzon's daughter, learns the truth, but Jack Bryce, an insurance investigator, and Inspector Fletcher of the 'Yard and his men arrive just as Mitchell points his gun at Shirley.

Production.—The picture, highly concentrated "thick ear," runs for just under an hour and manages tightly to pack an ecxiting amalgam of crime, romance and thrills into its accommodating footage. Alfred Burke never lets up as the ruthless Mitchell, Zena Marshall registers as his comely, but no less wicked, spouse, and Suzanne Neve and Noel Trevarthen establish a popular love interest as Shirley and Bryce. The in-the-nick-of-time climax is expertly put over, and both the interiors and exteriors are appropriate. Quite a capsule!

Points of Appeal.—Suspenseful tale, resourceful direction, sound cast, good technical presentation, series values and U certificate.

Flat Two

Anglo Amalgamated. British (U). Featuring John Le Mesurier, Jack Watling and Ann Bell. Produced by Jack Greenwood. Directed by Alan Cooke. Screenplay by Lindsay Galloway. Director of Photography, Bert Mason. Musical Director, Bernard Ebbinghouse. 60 *minutes. Release April* 23, 1962

"WHO-DUNNIT" melodrama, an Edgar Wallace opus with a revenge theme. Set in London, it concerns the murder of a professional gambler and, after trailing some red herrings through the Old Bailey, finally pins the crime on a QC. The principal characters are boldly drawn and expertly shuffled, but the trump card comes legitimately from under the table. A spot of romance heightens feminine interest. Good quota series "second."

Story.—Emil Louba, a rich gambling house proprietor, is found murdered in his apartment and three people visited him immediately prior to his death. They were Frank Leamington, a young architect, whose fiancee, Susan, had given Louba IOUs for considerable amounts; Charles Berry, a tough customer whom Louba forced into an unhappy marriage; and Warden, barrister member of Louba's West End club. Police Inspector Trainer gets cracking, finds the IOUs on Frank and arrests him. Warden defends Frank at the Old Bailey and secures his client's acquittal, but lets slip a vital piece of evidence. Trainer seizes on it, keeps his nose to the ground and the scent leads to Warden. Warden then confesses that he killed Louba and, after giving a valid explanation, comes quietly.

Production.—The picture, a typical Edgar Wallace thriller, makes the improbable both credible and exciting. John Le Mesurier contributes a smooth performance as the unsuspected Warden, Jack Watling has an easy way with him as the impetuous Frank, Barry Keenan shows restraint as the tough Berry, Ann Bell is an appealing Susan, and Bernard Archer scores as "flatfoot" Trainer. The settings, mostly interiors, furnish convincing atmosphere.

Points of Appeal.—Concise script, first rate players, bold treatment, realistic staging and U certificate.

The Boy Who Caught a Crook

United Artists. American (U). Featuring Roger Mobley, Wanda Hendrix and Richard Crane. Produced by Robert E. Kent. Directed by Edward L. Cahn. Written by Nathan Juran. Director of Photography, Gilbert Warrenton. 72 *minutes. Release April* 2, 1962

INTRIGUING and ingratiating, if unpretentious, crime melodrama with a small boy and dog interest. It concerns a youngster and his staunch old vagrant friend who find a briefcase containing a "fortune"—and a packet of trouble—yet reap a substantial reward. The tale runs an unsubtle gamut from whimsy to rough stuff, but natural acting by Roger Mobley as the nipper, sound support and realistic backgrounds keep its modest end up. Reliable "second."

Story.—Rocky (Scarface) Kent, a crook, tosses a hundred thousand dollars in a briefcase on to a vacant lot while being chased by the police. The Kid, a small newsboy, and the Colonel, his elderly hobo pal, discover the case and decide to split the reward money. The Colonel says the case is empty, the Kid thinks the old man has lied and, dejected, returns to Laura, his attractive widow mother. Meantime, Rocky gets busy, and so do the police. Bert Connors, a handsome reporter, also sniffs around. Eventually, Rocky kidnaps the Kid, but in the end Rocky is captured. The police then announce that the loot was found by a tramp, and the Kid and the Colonel are looked after.

Production.—The picture, which plays on the heartstrings through crime, takes no chances and sees that the Kid's pet, an engaging pup, strings along. Roger Mobley is an eager and likeable Kid, Wanda Hendrix and Richard Crane introduce popular romance as Laura and Connors, Don Beddoe "hams" effectively as the Colonel, and John Seven pulls out all the stops as Rocky. There is considerable violence towards the finish, but the juvenile and pooch angle has a mellowing effect. Will satisfy the masses and family.

Points of Appeal.—Uninhibited tale, clever child star, popular sentiment and penultimate thrills.

The Last of The Vikings

Mondial. Italian (A). English dialogue. Totalscope. Photographed in Eastman Color. Featuring Cameron Mitchell, Edmund Purdom and Isabelle Corey. Produced by Roberto Capitani and Luigi Mondello. Directed by Giacomo Gentilomo. Screenplay by A. De Riso, G. Zurli and G. Gentilomo. Director of Photography, Enzo Serafin. 102 *minutes. Release not fixed*

PSEUDO-historical spectacle, an Italian production with English dialogue. Photographed in Totalscope and Eastman Color, it records a slight misunderstanding between a forthright Viking and a two-timing Norwegian King. A belle, as well as booty, is involved, but despite a few bloody skirmishes, it is little more than a storm in a medieval teacup. Only the uncritical will swallow it. Very moderate "double bill."

Story.—In A.D. 700, Harald, a Viking, returns from successful forays and learns that Sveno, King of Norway, a ruler with a twisted mind and body, has killed his father. Harald swears revenge and gains entry to Sveno's Court by posing as Godrun, a Danish ambassador. Harald falls for Hilde, Sveno's half-sister, who has been promised to the King of Denmark. She reciprocates, but the real Godrun appears and unmasks Harald. Meanwhile, Haakon, a rival Viking, becomes difficult, but finally Harald vanquishes both Sveno and Haakon. Harald then wipes his sword and sails away with Hilde.

Production.—The picture, like most Italian spectacles, has elaborate staging, but its tale lacks lustre and punch. Cameron Mitchell contributes a lusty portrayal, as Harald, but Edmund Purdom is completely out of his depth as the evil, vindictive Sveno, and Isabelle Corey has neither acting ability nor curves as Hilde. The rest are not too comfortable in fancy dress. There's more sound than fury from the clash of hardware, and too much space between the highlights.

Points of Appeal.—Title, Totalscope and Eastman Color.

Kine Weekly

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Your Films

by JOSH BILLINGS

West End

THIS is the time and a place to congratulate Spyros Skouras on his twentieth anniversary as president of Twentieth Century-Fox. To his everlasting credit goes the sponsoring and exploitation of CinemaScope. The curved screen, since copied, can't make a bad picture good, but it can make a good one better and, even more important, has given the cinema a sharp edge on tv.

Spyros's confidence in the future of the film business is tremendous and at the moment his reputation and Twentieth Century-Fox's fortunes are staked on "Cleopatra," surely the most widely publicised and most costly picture ever. In our own and Spyros's interests, we wish the fabulous enterprise well and sincerely hope that Spyros will remain at the helm of Twentieth Century-Fox for at least another 20 years.

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TALKING of CinemaScope, MGM's latest super, "The Four Horsemen Of The Apocalypse," owes a lot to the curved screen and colour. True, the spectacular re-make of the 1922 world wide blockbuster has been nobbled by the critics, many of whom have drawn comparisons between the new and the old film though they've never seen the original, but despite the grudging notices "The Four Horsemen Of The Apocalypse" is riding high at the Coliseum, St. Martin's Lane. Incidentally, it will be going out on the Rank Circuit some time in June, and I fancy its chances.

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I AND most members of the trade thoroughly enjoyed "Twice Round The Daffodils" (Anglo Amalgamated—British), but many of the national critics found the lark in a sanatorium distasteful. The comedy is running concurrently at the Plaza and the New Victoria and by all accounts it's being extremely well received at both theatres. Given time, favourable word-of-mouth advertising will more than offset the carping, nay, scurrilous reviews.

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"MOON PILOT" (Disney), the interplanetary rag, got off to a good start at Studio One, Oxford Street. It didn't exactly get rave notices and it has no big names, but the cash customers are thoroughly enjoying it and the Studio One management predicts a highly profitable, if not record-breaking run.

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THE BRITISH period naval melodrama, "H.M.S. Defiant" (BLC—CinemaScope), is still netting considerable money at the Odeon, Leicester Square. It has no romantic interest, but its star values and vivid spectacle are attracting women, as well as men. What with "The Guns Of Navarone" (CinemaScope—British) and "H.M.S. Defiant" the Columbia division of BLC is certainly keeping the Union Jack flying.

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BLC's "Walk On The Wild Side," a Deep South sex melodrama, didn't impress me, but I took refuge in the fact that during the last few months sex has made the film world go round. I did right. The gamy, nay, smelly opus is earning real money at the Columbia Theatre, Shaftesbury Avenue.

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IT SEEMS that there is no fear of "The Roman Spring of Mrs. Stone" (Warner-Pathe—British) running dry. The lush X certificate melodrama opened at the Warner Theatre on February 15 and is still going strong. It's also gathering in the shekels on release.

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"FLOWER DRUM SONG" (Rank-Universal—Panavision) the Rodgers and Hammerstein musical, carries on at the Leicester Square Theatre. It's been paying its way, yet has failed to capture the teenage trade, which demands something hot.

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20th-FOX'S "The Devil Never Sleeps" (CinemaScope—British) started marvellously at the Carlton, Haymarket, pulled up with a bit of a jerk when the savage notices appeared, but has steadily rallied. It will be followed in due course by "The Millionairess" (Twentieth Century-Fox—CinemaScope—British), the Sophia Loren-Peter Sellers humdinger. The re-issue should repeat history.

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"LOVER COME BACK" (Rank-Universal) is doing very nice business at the Odeon, Marble Arch, following its record breaking stint at the Odeon, Leicester Square. I know because I dropped into the Odeon to cover the second feature, Anglo Amalgamated's "Flat Two" (British), the latest Edgar Wallace thriller, at an awkward hour and found the place very comfortably full.

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THE ERIC SYKES comedy, "Village Of Daughters" (MGM—British), has been holding its own at the Ritz. It'll stay put until next Thursday when "Operation Snatch" (Regal—British), a World War II romp starring Terry-Thomas, moves in.

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ANGLO'S British "double bill," "Night Of The Eagle," an X certificate thriller, and "She'll Have To Go," a whacky U certificate comedy, is ticking over very smoothly at the London Pavilion. I found the programme rather uneven, but the proof of the pudding's in the eating.

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"THE COMANCHEROS" (Twentieth Century-Fox—CinemaScope) returns to the West End this week. The John Wayne western replaces the highly successful Twentieth Century-Fox "double bill," "7 Women From Hell" (CinemaScope), a war film, and "5 Fingers," a re-issue, at the Rialto, Coventry Street.

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NOW a peek at the "hard ticket" jobs. "South Pacific" (Twentieth Century-Fox—Todd-AO) gets priority and not without reason. The fabulous musical will soon be entering its fifth year at the Dominion, Tottenham Court Road, and looks like going on for another four or five years.

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"BEN-HUR" (MGM—Panavision-Camera 65) continues to grow rich at the Royalty, Kingsway. "King of Kings" (MGM—Super Technirama 70) has departed from the Coliseum, but is hitting the jackpot at Dewsbury, Bradford and Manchester. Its immediate success in these three key situations augurs well for its prospects when it goes out on April 16.

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AS FOR "El Cid" (Rank—Super Technirama 70), it's doing a burster at the Metropole, Victoria, where it's now well in its third month, and in pre-release spots. The Samuel Bronston spectacle doesn't give a fig for the opposition!

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I SAID last week that "new boy" "West Side Story" (United Artists—Panavision 70) was taking princely sums at the Astoria, Charing Cross Road. Monty Morton tells me this is an understatement. The melodramatic musical has been and still is collecting a king's ransom and the advance bookings are tremendous.

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THE CONTINENTAL turn-up is unquestionably "Last Year In Marienbad" (Compton-Cameo — Dyaliscope — Franco-Italian). The enigmatic triangle melodrama carries a U certificate and has excited the curiosity of young and old alike at the Cameo-Poly, Regent Street.

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GALA'S "double bill," "Sunswept" (British) and "Night Heat" (Italian), ends its triumphant run at the Cinephone, Oxford Street, today. Its successor is "Woman In The Window" (Gala—Italian).

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THE Cameo-Moulin, Windmill Street, continues to make hay with the Compton-Cameo "double bill," "Naked As Nature Intended" (British) and "Paris Vice Patrol" (French); and the Berkeley, Tottenham Court Road, is sticking to Miracle's "Nudes Of The World" (British) and "House Of Sin" (French).

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THE SHARPLY contrasted British X certificate re-issues "double bill," "Only Two Can Play" (BLC) and "During One Night" (Gala), has definitely clicked at the Continentale. Tottenham Court Road. It's a helluva programme!

On release

BEFORE getting to work on the general releases, let me put in a word for "It's Trad, Dad!" (BLC—British). This hot musical goes out on the Third release on April 16, but don't get the idea that it's second-rate. It's dynamite and provided it's given the publicity it demands and deserves it should take a packet. For further particulars turn to the review page.

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"LOVER COME BACK" (Rank-Universal) remains top of the current releases. The Doris Day-Rock Hudson comedy, strong in feminine appeal, is doing well above average business in high-, middle- and low-class situations. Subsequent run exhibitors, start rubbing your hands.

continued on page 22

PROSPER WITH ANGLO!

RENTERS' NEWS

Nine new subjects being scripted for Universal

T. E. B. CLARKE has been signed by producer Robert Arthur to write the screenplay for Universal's forthcoming "D For Diamonds," from David Walker's novel, "Diamonds For Danger." The signing of Clarke brings the number of writers now engaged at Universal International to nine.

Oscar Brodney is writing "Tammy Takes Over," the sequel to Universal's previous "Tammy" hits, and John Lee Mahin is scripting "The Dark Angel." Both of these will be Ross Hunter productions.

Richard Morris is doing the screenplay on "It Seems There Were These Two Irishmen," to be produced by Robert Arthur.

Alec Coppel is scripting "November '44," a Hampshire Associates production, to be produced by Harry Tatelman.

Robert Pirosh is writing the screenplay for "A Gathering of Eagles," the Rock Hudson film to be produced by Sy Bartlett.

Stewart Stern is doing the screenplay for "The Ugly American," which stars Marlon Brando and is to be produced by George Englund.

Marion Hargrove is writing the screenplay for "40 Pounds of Trouble," a Curtleigh production, to be produced by Stan Margulies with Tony Curtis starring.

Charles Schnee is scripting "The List of Adrian Messenger," a Bryna production, to be produced by Edward Lewis.

Teacher

Universal International also reports that New York school teacher Estelle Evans has taken leave of absence from her Manhattan school to make her film debut in "To Kill a Mockingbird," the Pakula-Mulligan production, starring Gregory Peck.

Miss Evans has been cast by producer Alan Pakula for the important role of Peck's negro maid in the film, based on Harper Lee's Pulitzer Prize-winning novel.

Tony Curtis and Harold Hecht have completed arrangements to make "Monsieur Cognac."

This modern comedy by Philip Rapp and Richard Powell is scheduled to go before the cameras late this year or early next year.

Filipino actress Barbara Perez has been cast by producer Richard Goldstone and director John Monk, Jr., for the feminine lead opposite Jeffrey Hunter and Marshall Thompson in "No Man Is An Island," the Gold Coast production now being filmed in Manila.

All these UI films will be released in this country through Rank FD.

'Light in the Piazza'

AN EXCLUSIVE novelisation of MGM's forthcoming romantic drama "Light in the Piazza" was a major feature in a recent issue of *Woman's Own*, which enjoys one of the highest circulations in the world.

The story represents magnificent advance publicity for the picture, which is due to have its West End premiere early in April.



The plaque for the Best Film Poster of the Year awarded by the MPAA International Film Relations Committee, was presented to Columbia at a ceremony in London. Winning poster was for the Hammer British production "Taste of Fear" (released in 1961). It was judged the best poster prepared outside the United States for pictures released in the U.S and abroad. Left to right: Pat Williamson, Columbia's director of publicity and advertising; A. Roland Thornton, director for Great Britain and Northern Ireland of MPEAA; William Rossiter, who designed the poster, and Dennison Thornton, Hammer's director of publicity

'A Majority of One' premiere next week

MERVYN LeRoy's comedy "A Majority of One" will have its European premiere at the Warner Theatre on Thursday, March 29.

Based on Leonard Spigelass's famous stage hit, the film stars Rosalind Russell and Alec Guinness, as the Jewish widow from Brooklyn and the Japanese business tycoon whose romantic entanglement involves them in an international diplomatic crisis.

"A Majority of One" is produced and directed, in Technicolor, by Mervyn LeRoy for Warner, and is released through Warner-Pathe.

'Spring' is busting out all over

THE Seven Arts presentation "The Roman Spring of Mrs. Stone" has been playing concurrently at the Warner Theatre, at the New Victoria, and on first leg of general release, and in all three has proved a big success.

The Technicolor film is based on Tennessee Williams's novel about a middle-aged woman's search for love and her gradual moral degradation.

Starring in "The Roman Spring Of Mrs. Stone" are Vivien Leigh and Warren Beatty. It is released by Warner-Pathe.

Three new properties bought by Warner

JACK WARNER completed the studio's third big literary deal of the past few days with the purchase of the screen rights to "Spencer's Mountain," the newly published novel by Earl Hamner Jr. Only a few days before, Warner announced the studio's acquisition of Herman Wouk's forthcoming novel, "Youngblood Hawke" and Maurice Daly's best-seller, "Seventeenth Summer."

"Spencer's Mountain" is the story of a teenage boy living in the Blue Ridge Mountains of Virginia, and his first romance.

Delmer Daves, who has had signal success with stories with a youthful theme, is to write, produce and direct "Spencer's Mountain." He is already scheduled to do "Seventeenth Summer," which is also about young love.

Don Weiss, comedy director who has been working almost exclusively in television, recently returned to motion pictures to direct Bob Hope and Lucille Ball in "Critic's Choice" at Warner.

The screen version of the Ira Levin Broadway play, with script by William Bowers, goes before the cameras shortly.

'It's Trad, Dad!' opens at London Pavilion

COLUMBIA'S musical, "It's Trad, Dad!" will open at the London Pavilion on Friday, March 30.

The film stars 15 of the most popular singers and bands in the current top twenty charts and 25 numbers, some old, some new.

Helen Shapiro, who in one year has become one of Britain's top vocalists, stars in her first acting role with Craig Douglas. From America come Chubby Checker, Gene McDaniels, Gene Vincent, Gary U.S. Bonds and Del Shannon. British teenagers the Brook Brothers also star, and John Leyton makes a guest star appearance.

The trad bands of Chris Barber, Acker Bilk, Kenny Ball, Terry Lightfoot and Bob Wallis, and the Temperance Seven are also featured in "It's Trad, Dad!"

'Der Rosenkavalier' scores in Hong Kong

FOLLOWING its acclaim in four European territories, Dr. Paul Czinner's production of "Der Rosenkavalier" has now had a big success in Hong Kong.

During one week, the film was screened ten times (seven evening and three matinee performances). The evening shows were almost a complete sell-out, and the over-all attendance for the ten screenings was an average of 92 per cent. capacity.

Much of this success is due to the intensive pre-release publicity carried out by The Rank Organisation's Hong Kong publicity office.

Production

by JOHN CHAMP

THE producer says he's got this splendid idea for a tv film series about a bow-legged detective, and the potential sponsors say " Marvellous, let's see the pilot," and away goes the producer to mortgage his house and start filming. Months later he comes back with the finished article and the potential sponsors say " Sorry, the public doesn't want a series about bow-legged detectives," and another pilot ends up on the shelf with a few thousand others, and the producer has lost his dough.

How can you get round this not inconsiderable problem of shooting a pilot for £20,000 or more, and then finding yourself with a rejection slip and an empty pocket?

Maurie Suess has the answer.

Down at Shepperton he's making, as executive producer, a feature called " Two Guys Abroad." The stars are George Raft and Maxie Rosenbloom.

They are a couple of entertainers who obviously could click in their own tv show. In fact one or two potential sponsors have already said, " Marvellous, let's see the pilot."

So what better than to make a feature film with Raft and Rosenbloom playing themselves, just as they would in the potential tv series, get the money back and probably a handy profit when the film is released in cinemas, and have at the same time a showcase for the tv format.

Tongue-in-cheek

Brooklyn-born Suess isn't trying to pretend that he's making an epic picture with a big budget. Says he, " We're just aiming to make a film that will entertain people for 75 minutes or so."

In " Two Guys Abroad," Raft and Rosenbloom are the owners of a London night-club and get involved with crooks, spies and beautiful women. In fact it will be a tongue-in-cheek version of those pre-war Raft thrillers.

Don Sharp, who directed half of the " Ghost Squad " tv series, is directing " Two Guys Abroad " at a speed which will enable him to complete the job in three weeks. Ian Warren is producing.

So far the film has no distributor, but this is only because Suess takes the view that if you can scrape up the money privately you can get a better distribution deal later.

It will, I imagine, go out as a co-feature, if by the time it's ready they haven't got a new name for this type of film.

" Co-pilot," for example.

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SIDNEY FURIE will not now direct the next Cliff Richard picture, " Summer Holiday," which is scheduled for mid-May.

He's bowed out because he's still editing " The Boys," and feels he would be unable to give an adequate amount of time to the preparation of " Summer Holiday."

New director is again someone who it is hoped will bring a fresh approach to feature films. He's John Krish, who's built up a big reputation in the documentary field.

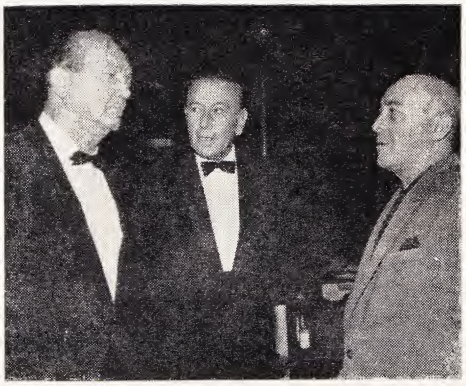
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FROM publicist Ralph Cooper I've been hearing something of " A Prize of Arms," the George Maynard drama production for the Bryanston group that is being shot entirely on location in Sussex.

Director Cliff Owen believes in realism, and the exciting results he is getting, he says, make all the effort of working in zero and sub-zero temperatures well worth while. And the schedule calls for 20 days of all-night shooting on the trot!

The unit has taken over the derelict Royal Naval air station at Ford, near Arundel, and turned it into an Army camp. A couple of sets have been built inside one of the hangars, but apart from that existing interiors are being used.

Johnny Jympson, who is editing, has established his own cutting-rooms, and has got the camp cinema going again so that rushes can be seen at any time.



Maxie Rosenbloom and George Raft are the stars of " Two Guys Abroad," which executive producer Maurie Suess (right) is now making at Shepperton. If the linking of the two stars is successful it may lead to them making a tv film series with the same format now being employed on the feature film



This fasten-your-safety-belt shot is being executed by camera operator Kelvin Pike, watched by focus puller Bernard Ford, for the George Maynard production "A Prize of Arms." Cliff Owen is directing the film entirely on location and it will be released through Bryanston

SHOOTING NOW

ABPC, ELSTREE.—" Jigsaw " (Figaro production), producer/director Val Guest. **" The Third Man,"** tv series (Third Man Corp. [UK] for BBC), executive producer Vernon Burns, producer E. M. Smedley-Aston.

SHEPPERTON.—" The Main Attraction " (Seven Arts Productions for MGM), producer Abe Steinberg, exec. producer John Patrick, director Daniel Petrie. **" The Amorous Prawn "** (Br. Lion), producer Leslie Gilliat, director Anthony Kimmins. **" Dock Brief "** (Anatole de Grunwald production for MGM), producer Dimitri de Grunwald, director James Hill. **" Domesday at Eleven "** (Parroch for Butcher's), producer Jack Parsons, director T. V. R. Zichi. **" Two Guys Abroad,"** exec. producer, Maurie Suess, producer Ian Warren, director Don Sharp.

MGM, BOREHAM WOOD.—" Zero One " (MGM/BBC tv series), executive producer Lawrence Bachman. **" Nine Hours to Rama "** (Red Lion for 20th-Fox), producer-director Mark Robson.

CHALK FARM. — Television commercials.

TWICKENHAM.—Television commercials and documentaries.

MERTON PARK.—" Playback " (Anglo), producer Jack Greenwood, director Quentin Lawrence. Television commercials and documentaries.

CARLTON HILL. — Television and cinema commercials.

PINEWOOD.—" Dr. No " (Eon for UA), producers Harry Saltzman and A. R. Broccoli, director Terence Young.

ALL LOCATION.—" The Loneliness of the Long Distance Runner " (Woodfall for Bryanston / Br. Lion), producer - director, Tony Richardson. **" Prize of Arms "** (Bryanston / Br. Lion), producer George Maynard, director Cliff Owen. **" The Password is Courage "** (Andrew and Virgina Stone production for MGM), producer-director Andrew Stone.

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HOUSE-WARMING FOR ELSTREE'S NEW LONDON HQ

Elstree Distributors, the new international production company, whose first film, "The Young Ones," is predicted as one of the year's top films, established new London headquarters over the weekend when its directors gave a house-warming party for the British and American trade press. Cliff Richard, who stars in "The Young Ones," and John Krish, who will direct Richard's second starring picture, "Summer Holiday," were among the guests greeted by J. H. McDonald (chairman), Leslie Grade, Kenneth Harper, J. R. Wallis and Andrew Mitchell (general manager). Elstree Distributors' new offices are in Goodwin's Court off St. Martin's Lane. Right: J. H. McDonald, Cliff Richard, Leslie Grade, Kenneth Harper and John Krish











Top: J. R. Wallis and Leslie Grade; Cliff Richard, Leslie Grade and Kenneth Harper—Bottom: John Krish, W. G. Altria, editor of KINE, and Cliff Richard; Peter Burnup and J. H. McDonald

Television

by TONY GRUNER

THE PILKINGTON COMMITTEE'S report, I understand, is now being studied by the Cabinet with a view to its recommendations being debated at an early date in the House of Commons.

The government, I believe, has even lined up its speakers for this all-important subject covering the future of radio and television in this country. Iain Macleod, Chancellor of the Duchy of Lancaster, will open the debate and he will be supported by Reginald Bevins, the Post-Master General.

An interesting aspect of the Pilkington report, I believe, will be its lack of highly controversial recommendations. There are no great surprises nor are the views of the committee likely to be opposed in great detail either by the Conservative members, or to any great extent by the Labour opposition.

The only bone of contention is likely to be the Pilkington decision to support a further commercial network which may—but not necessarily so—come under the auspices of Independent Television Authority. On the other hand the committee has, it is thought, anticipated much of the criticism for this pro-ITV move by making suggestions to provide fuller competition between all television companies. It is believed that it favours the approach of Southern Television for the realignment of television stations throughout the country with more power to ensure that no company, or companies, have a monopoly of air time.

Another channel

Thus, instead of four major ITV companies networking material to 12 areas, the committee favours Great Britain being split into six key areas with two commercial television companies competing against one another in each location.

Another recommendation of Pilkington which is expected to receive endorsement both by the government and the Labour Party is to provide the BBC with an additional channel.

It is thought that while the committee pays tribute to the work of the BBC it is not as critical of commercial television as one might expect, bearing in mind the abundance of anti-ITV memoranda which were submitted during its investigations.

In the question of pay-television, I understand the committee favours a number of trials.

Pilkington committee is also expected to favour the immediate introduction of the 625-line standard system.

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FIRST TEN episodes of "Zero One," the BBC-MGM film series, have been completed at Elstree, starring no fewer than 38 leading British artists, announced L. Bachmann, executive producer of the series which deals with "behind-the-scenes" stories about an international airline security organisation with Nigel Patrick, Bill Smith and Katya Douglas in continuing parts.

The artists who have already appeared include: Cecil Parker, Margaret Rutherford, Robert Flemyng, Kieron Moore, Charles Tingwell, Moray Watson, Virginia Maskell, Adrienne Corri, Ferdy Mayne, Mavis Villiers, Paul Carpenter, Anna Russell, Howard Marion Crawford and Hugh McDermott.

Others are Jane Hylton, Jack Watling, Joyce Blair, Delphi Lawrence, Moira Redmond, Lana Morris, John Crawford, Nora Nicholson, Bessie Love, Judith Scott, Susan Travers, John Lee, Charles Lloyd Pack, Patrick Holt, Judy Carne, Eric Pohlmann, Philo Hauser, David Bauer, Jacqueline Jones, Guy Deghy, Vi Stevens, Humphrey Lestocq, Robert McLeod and Gabriel Woolf.

In the States three episodes of the series are now being screened to advertisers and networks.

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ATV has appointed a new head of press and public relations—following the resignation of Bob Stannage, press director, and James Cuthbert, PRO to the company.

He is Stephen W. Parkinson, a London Press Exchange PR account manager, and he will be in sole charge of press, publicity and public relations departments.

Parkinson spent five years on the *Guardian* at Manchester after the war. Subsequently Labour correspondent of the *Financial Times*, industrial correspondent of the *Daily Herald*, and associate editor of the *Director*, he was industrial correspondent of the *Sunday Telegraph* for six months.

While with the *Director* in 1960 he was secretary of the delegation headed by H. C. Drayton, which went from the Institute of Directors and Institute of Economic Affairs to the Soviet Union.

A regular broadcaster since 1954 on industrial and economic subjects, Parkinson was a member of the BBC's "Topic for Tonight" panel. In addition to doing research for BBC-tv programmes, he has taken part in Anglia tv's "Arena" series.

CSS Services continue to remain as PR consultants to the company.

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REFERRING to my article about FIDO on March 8, J. H. Lawrie writes: "Only one of my films has, in fact, been shown on television, namely: 'The Scamp.' This, like the group that you refer to as 'the George Minter pictures,' was distributed by Renown, who appear to have done a deal for television rights without my knowledge. Although the television screen and the *TV Times* carried considerable references to me, the film was shown on television without my consent. I think it would be exceptionally unfair if I were regarded because of this episode as someone who had deliberately flouted any agreement made by film producers about offering films to FIDO or selling them to television."'

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THREE of BBC-tv's most popular comedians will appear in a 60-minute programme at a peak evening time on America's NBC network later this month.

Tony Hancock, Benny Hill and Eric Sykes contribute to this composite programme in NBC's "International Showtime" with material from their recent television comedy series.

It comes from the Tony Hancock show "The Blood Donor"; "Sykes and a Bath"; and a sequence from Benny Hill's show of April last year in which he conducted an inquiry into television.

Last month CBC Television in Canada transmitted a single try-out episode of an Eric Sykes show—"Sykes and a Bath"—which was well received by the Canadian press and viewers.

The *Montreal Gazette* wrote: "... last night's hilarious Eric Sykes show on the CBC-tv network ... all of it absolutely zany ... let's hope the CBC brains realise that in today's world laughter is a precious commodity."

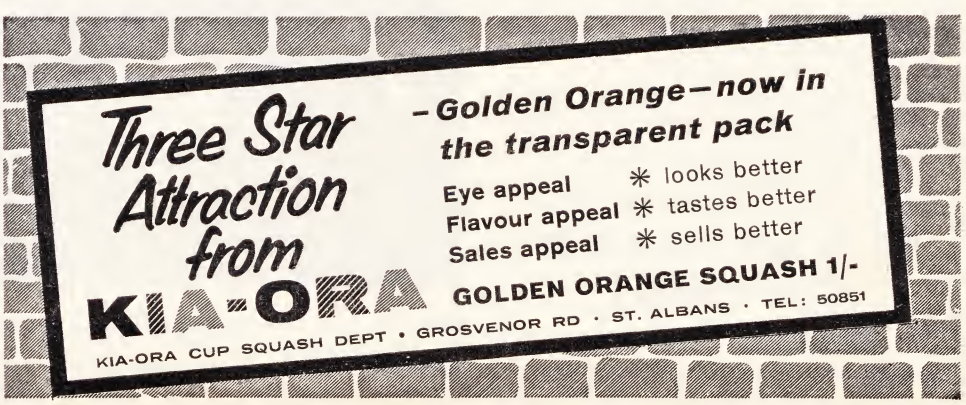
The *Winnipeg Tribune* commented: "... a glimpse of the British kind of fun and nonsense television series is enough to make you hope the networks will scrap a few of the situation comedies we get *ad nauseam* and perhaps substitute something like Sykes or Tony Hancock. ..."

Zurich to have new film and tv studios

A JOINT film and television centre is to be built in Zurich. Construction will probably start next year.

The centre will be in the suburb of Leutschenbach on land made available by the Zurich city council. It will house the permanent studios for the German language section of the Swiss Television Service, and studios to be used jointly by Swiss film production companies, most of which are in Zurich.

The tv and film studios will be separate, but some services will be used jointly, resulting, it is hoped, in reduced costs.



Showmanship

—by FRANK HAZELL

PERSONAL appearances have always been a great field for showmanship in the cinema, and with television this channel of publicity has been opened up still wider.

In most of the regular programmes that use film as their main content, interviews with artists or technicians are included. What a bore most of these turn out to be; and what a pity that such excellent publicity in mishandled.

Part of the blame is, of course, due to the interviewer, who invariably has no knowledge of the subject about which he is asking questions. But the majority of blame, I think, is on the personality who appears only to be able to say how nice everyone is or how wonderful it was to be playing opposite such and such a star.

I am surprised more attention is not given to see that a full briefing is arranged, and where necessary a script provided.

Very few come out favourably in off-the-cuff interviews, so would it not be far better to have a well scripted spot.

Personalities associated with film extracts are a most important item. In "Picture Parade," for instance, it takes a darn good extract to offset the unfavourable reaction I get from the manner in which Robert Robinson comperes the programme.

In the past we have been only too willing to get extracts of films shown on television. But now we should realise the dangers of programmes over which we have little or no control.

No other industry would agree to its goods being displayed under such conditions.

So why should we?

NEW MEMBERS

The following are enrolled in the "KINE" Company of Showmen:

D. J. Barstow, A/M., Gaumont, Portsmouth.

M. N. Norrie, R/M., Odeon (Northern Ireland), Ltd.

T. Tighe, Odeon, Newton Abbot.

SEAL OF MERIT

B. Sorger (second), Majestic, Gravesend (Life No. 207).

D. Callander (fifth), Vandyck, Bristol (Life No. 280).

A. Gray (eighth), Ritz, Chatham (Life No. 126).

THE COMPANY OF SHOWMEN

Let's bang the cinema drum

GOOD use was made by **T. H. Mellor,** Gaumont, Peterborough, of the Disney Pongo Punchos for his campaign on "One Hundred and One Dalmatians."

He persuaded his local paper to run a contest for which these attractive balloon toys were the main prizes. The paper gave great prominence to the competition, and from the published pictures of the winners with their prizes, it appears to have had great support from the youngsters.

In the same report, Mr. Mellor also includes some press mentions on an interview he gave to local reporters. This was a general statement on his belief in the cinema and the future of this most popular form of entertainment. This is excellent public relations, and a field that could be exploited by managers all over the country.

There has been far too much talk about the contracting cinema. Let's now start telling them that we in cinema have even more faith in its future than we did in the past.

Composite

L. Page, Odeon, Leicester, achieved a wonderful composite page for "Babes in Toyland" in his local paper. Shopkeepers were most co-operative in their linking advertisements, allowing the whole layout to be "married" into one complete plug for the film.

Other press used the children's painting contest blocks and the main entertainment section made the Disney children's feature its main lead, both pictorially and in the film write-ups.

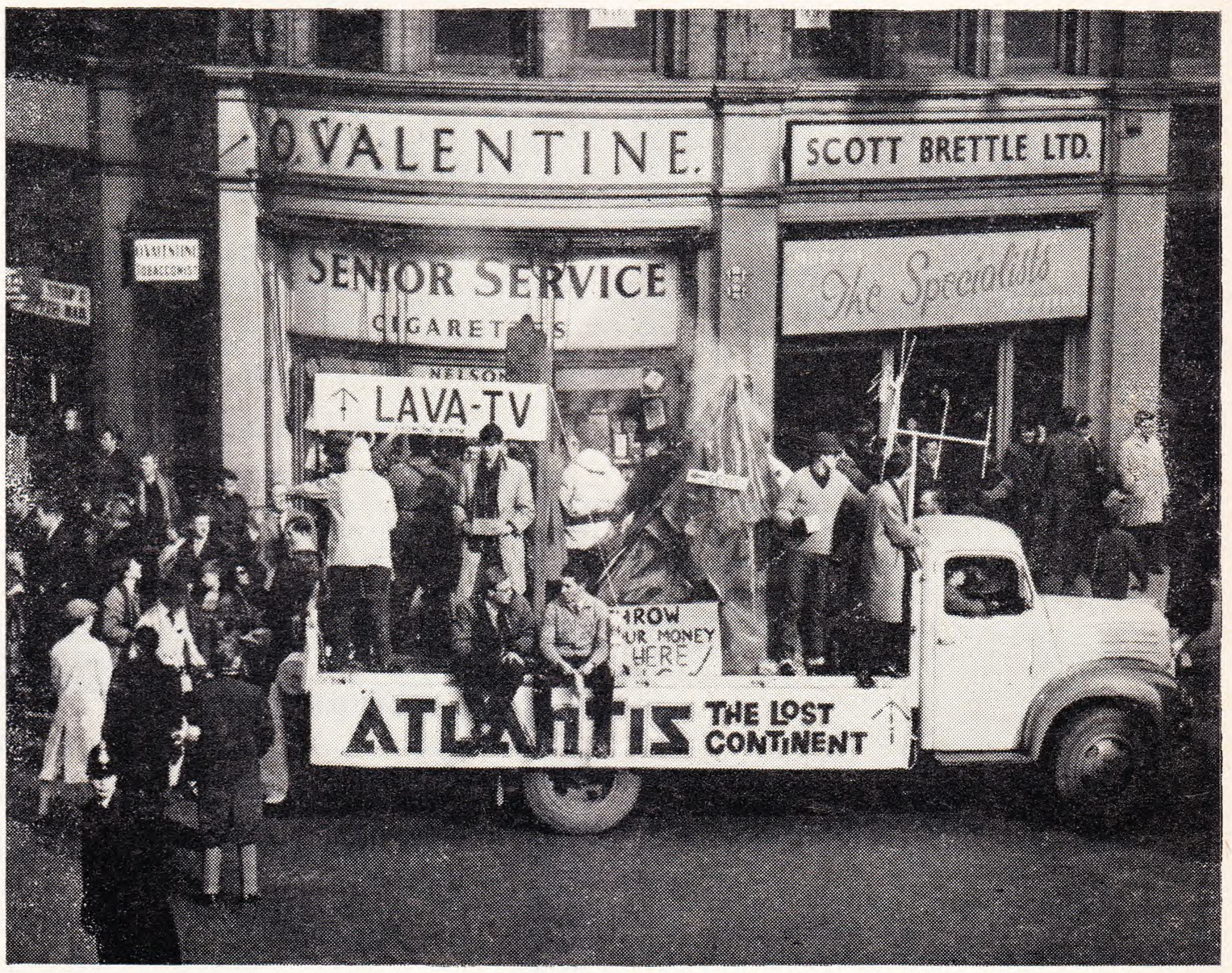
Kenneth D. Edmondson, Odeon, Chester, found the ideal tie-up for "The Queen's Guards" with his local Army recruiting office. It supplied an interesting exhibition of uniforms of the Welsh Guards, and recruiting officers were on duty in full dress uniform to add colour and authenticity to the whole display.

With the present campaign being run by the Army to attract recruits there must be a great scope for reciprocal tie-ups wherever the film is played.

Brian Lewis, ABC, Westover, Bournemouth, tied in with two breakfast cereal manufacturers, and also Huntley and Palmers, for a campaign on "Breakfast at Tiffany's." A varied and attractive series of foyer displays were arranged, and in return over 48 traders carried reciprocal film material.

A contest was also run in which tins of biscuits were given as prizes.

In collaboration with a leading fashion house, a model collection was displayed at the theatre. Over 500 of the shop's customers were reached by direct mail, and from the pictures Mr. Lewis has included of this event there is no doubt about the professional manner in which it was mounted.



Every year Manchester University stages a parade through the main streets of the city to raise several thousand pounds for children's charities. This year D. H. Clarkson, manager of the Theatre Royal, organised a float in connection with MGM's "Atlantis, The Lost Continent," which was seen by 80,000 to 100,000 people

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Whitgift Street, Croydon, Surrey Croydon 6389

The Showman also commends . . .

Figures in parentheses indicate number of credits

ABBOTS, J. W., Regal, Newbury: Splendour in the Grass, Petticoat Pirates, Babes in Toyland, In the Doghouse, Fanny, Blue Hawaii (6). **Allen, A. A.,** Regal, Sidcup: The Day the Earth Caught Fire, Babes in Toyland, Nikki, Blue Hawaii, The Devil at 4 O'Clock, Children's club, Public relations (7). **Alner, R. M.,** A/M., Whiteladies, Bristol: Only Two Can Play, Blue Hawaii (2). **Archer, D. J.,** Empire, Coventry: Fanny. **Alexander, R.,** Odeon, Bilston: The Naked Edge, The Absent Minded Professor (2). **Archer, P. A.,** A/M., Odeon, Wolverhampton: Sail a Crooked Ship. **Affolter, L. M.,** Odeon, Crewe: Babes in Toyland. **Allen, D. E.,** Odeon, Coventry: Paris Blues. **Allan, S. G.,** Odeon, Motherwell: The Young Doctors, The Captain's Table, The Hellions (3). **Aylen, W. G.,** Odeon, Bishop Auckland: The Hustler, The Hellions (2).

BATTY, G. R., Albion, Castleford: The Pit and the Pendulum. **Brogan, T.,** A/M., Rialto, Broughton: Gorgo, Petticoat Pirates (2). **Brown, L. J.,** Ritz, Felixstowe: Public relations, The Hustler, In the Doghouse (3). **Birch, E.,** A/M., Alhambra, Birmingham: Pal Joey, Bachelor Flat (2). **Bennett, G. E.,** Odeon, Stafford: I'm All Right Jack, Come September (2). **Bint, B.,** Odeon, Sale: Come September, Look at Life, A Taste of Honey (3). **Blease, G. B.,** Odeon, Bolton: In the Doghouse, The Hellions (2). **Baker, G.,** Gaumont, Manchester: El Cid. **Bee, J. R.,** Odeon, Worcester: Nikki, The Hellions (2). **Bedford, H.,** Gaumont, Derby: A Taste of Honey, Nikki (2). **Bishop, D. R.,** Playhouse, Guildford: Bachelor Flat. **Beacham, V.,** Odeon, Herne Bay: Back Street. **Baker, R. C.,** Odeon, Hanley: The Hustler. **Brookes, D. B.,** A/M., Odeon, Folkestone: The Young Lions. **Brookes, E. W.,** Rex, Farnborough: A Taste of Honey. **Brooker, W. E.,** Odeon, Dagenham: Blue Hawaii. **Barnett, M.,** T/M., Odeon, Dalston: Babes in Toyland. **Barnes, R. F.,** T/A/M., Odeon, Streatham: The Innocents. **Browne, J. E.,** Odeon, Yeovil: The Hellions. **Barton, E. D.,** Odeon, Bath: The Hellions. **Bishop, Mrs, W.,** A/M., Odeon, Harlesden: The Best of Enemies. **Baxter, F.,** Gaumont, Leicester: Sail a Crooked Ship.

CHAPMAN, T. F., Metropole, Nottingham: Blue Hawaii. **Carter, W. S.,** A/M., Picture House, Doncaster: Gorgo. **Cattell, A. G.,** ABC, Torquay: The Young Ones, Fanny (2). **Curry, J.,** A/M., Ritz, Gateshead: What a Whopper, Gorgo, On Friday at 11, On the Fiddle (4). **Crate, L. H.,** Ritz, Luton: Press publicity. **Cartwright, T. P.,** Picture House, Aston Cross: The Hustler, In the Doghouse, A Taste of Honey (3). **Clark, G.,** Rex, Consett: Gorgo, Victim, Love in a Goldfish Bowl, What a Whopper, Petticoat Pirates (5). **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Hustler, Nikki (2). **Clarke, D.,** Odeon, Derby: Tammy Tell Me True. **Conway, C. D.,** Odeon, Hereford: The Young Doctors. **Cranfield, G. W.,** Gaumont, Grimsby: Babes in Toyland. **Cross, P. A.,** Gaumont, Walsall: In the Doghouse. **Crawley, V. A. H.,** Odeon, Sevenoaks: Fanny. **Calcott, J. J.,** Gaumont, Putney: The Innocents. **Cheepen, M.,** Odeon, Camberwell: The Innocents. **Cooke, R. S.,** Odeon, Guernsey: The Naked Edge, The Innocents (2). **Campbell, H. S.,** Gaumont, Kings Cross: Babes in Toyland. **Carter, E. C.,** Odeon, Ilford: Babes in Toyland, The Devil at 4 O'Clock (2). **Coe, D. J.,** A/M., Odeon, Norwich: Babes in Toyland. **Crisp, A. G.,** Odeon, Southend: The Day the Earth Caught Fire. **Crawshaw, R.,** Odeon, Taunton: Sail a Crooked Ship. **Chantrey, G. M.,** Odeon, Glasgow: The Devil at 4 O'Clock, Town Without Pity (2). **Curry, J.,** Gaumont, South Shields: The Parent Trap. **Campbell, H. S.,** Gaumont, Kings Cross: The Best of Enemies, The Devil at 4 O'Clock (2). **Conway, C. D.,** Odeon, Hereford: Victim, Pillow Talk (2). **Clarke, L. R.,** Odeon, Hounslow: Babes in Toyland. **Cook, R. L.,** Odeon, Middlesbrough: Public relations, Spartacus (2). **Clarke, L.,** A/M., Odeon, Peterborough: Spartacus, In the Doghouse (2). **Carpenter, A. M.,** Odeon, Sutton Coldfield: A Taste of Honey. **Crawley, V. A. H.,** Odeon, Sevenoaks: The Hellions.

DALTON, D., A/M., ABC, Dunstable: Public relations. **Dunbar, R. A.,** Academy, Brighton: The Best of Enemies. **Daviss, A. F.,** Odeon, Southall: Babes in Toyland. **Dracott, C. H.,** Odeon, Liverpool: Judgment at Nuremberg. **Dilks, G.,** A/M., Gaumont, Leicester: Paris Blues. **Davids, A.,** Gaumont, Worcester: Babes in Toyland, Sail a Crooked Ship (2). **Downes, R. H.,** Gaumont, Birkenhead: Spartacus. **Duckworth, A.,** A/M., Gaumont, Sheffield: Nikki. **Douglass, W. A.,** Royal, Sunderland: Nudes of the World. **Dawson, A. E.,** Odeon, Darlington: The Hellions. **Docherty, C.,** Queen's Hall, Newcastle: Exodus. **Dean, D. F.,** Gaumont, Smethwick: The Hellions.

EDMUNDSON, J., Ritz, Bradford: Splendour in the Grass. **Excell, P. L.,** Odeon, Deal: Nikki. **Eslick, E.,** Odeon, Morden: The Innocents. **Evans, R. T.,** Regent, Brighton: Purple Noon. **Edmondson, K. D.,** Odeon, Chester: In the Doghouse. **Elliot, J. C.,** Odeon, Gateshead: The Hellions, In the Doghouse (2).

FREEMAN, H. A., Prince of Wales, Harrow Road: The Time Barrier, On the Waterfront, Revolt of the Slaves, Purple Noon, Twist Around the Clock (5). **Fray, R. W.,** Gaumont, Hinckley: A Taste of Honey, Come September (2). **Fenner, J. B.,** Odeon, Bradford: Look at Life, The Hustler (2). **Freedman., L.,** Odeon, Perry Barr: A Taste of Honey, The Hustler (2). **Fletcher, K. C.,** Odeon, Horsham: In the Doghouse. **Firman, S. A.,** Odeon, Hatfield: Petticoat Pirates. **Farmer, R.,** Gaumont, St. Albans: On the Waterfront, Bachelor Flat (2). **Fail, D. P.,** Pavilion, Newcastle: Theatre publicity. **Frankland, D. G. M.,** Odeon, West Hartlepool: The Hellions.

GAMBLE, R., A/M., ABC, Wolverhampton: Petticoat Pirates. **Glenister, J.,** Langham, Pinner: Babes in Toyland, Genevieve, The Devil at 4 O'Clock, The Best of Enemies, The Comancheros (5). **Gooddy, J. M.,** Regal, Bicester: Petticoat Pirates, Terror of the Tongs (2). **Green, J. A.,** West End, Birmingham: El Cid, Judgment at Nuremberg (2). **Greenwood, C.,** Odeon, Lancaster: The Hustler, The Hellions, The Alamo (3). **Garb, J.,** Royal Hippodrome, Liverpool: Purple Noon. **Green, G. J.,** Odeon, Chorley: The Naked Edge, A Taste of Honey (2). **Girdler, R. C.,** Odeon, Hemel Hempstead: In the Doghouse. **Ghisletta, A. M.,** Odeon, Penge: The Innocents. **Graham, T. C.,** Odeon, Woolwich: Francis of Assisi, Public relations (2). **Gasper, K. J.,** Odeon, Hornchurch: The Devil at 4 O'Clock, Babes in Toyland (2). **Gurr, C. W.,** Odeon, Barnet: The Day the Earth Caught Fire, The Devil at 4 O'Clock (2). **Gilchrist, B.,** Gaumont, Carlisle: In the Doghouse.

HUGHES, D., Savoy, Newark: Press publicity. **Hallam, A. E.,** Royalty, Hull: Public relations, Theatre publicity, Children's club, Bachelor in Paradise, What a Whopper, The Naked Edge, Love in a Goldfish Bowl (7). **Hall, J. R. S.,** Savoy, Newcastle: Breakfast at Tiffany's, Blue Hawaii, What a Whopper (3). **Hodder, R. W.,** R/M., Palace, Eltham: Children's club, The Pit and the Pendulum, The Errand Boy, Blue Hawaii (4). **Hinds, Miss M.,** A/M., Savoy, Stoke Newington: The Young Ones. **Holman, S. D.,** Plaza, Plymouth: Nudes of the World. **Honeyman, R. G.,** Odeon, Ayr: Spartacus, In the Doghouse (2). **Hubball, H.,** Odeon, St. Albans: Press publicity, The Devil at 4 O'Clock, Children's club (3). **Hainge, E. D.,** Odeon, Birmingham: Look at Life, Town Without Pity, The Innocents (3). **Hardy, D.,** Odeon, Lincoln: In the Doghouse. **Hall, H.,** Odeon, Corby: Mein Kampf, What a Whopper (2). **Hole-Gale, J. D.,** Odeon, Leeds: The Hustler. **Harris, J. R.,** A/M., Gaumont, Birmingham: Purple Noon. **Higgins, H. R.,** Gaumont, Burton: A Taste of Honey, In the Doghouse (2). **Ham, B. I. S.,** R/M., Odeon, Plymouth: Look at Life. **Hannavy, P. A.,** A/M., Gaumont, Preston: A Taste of Honey. **Harvey, J.,** Odeon, South Shields: The Hellions, In the Doghouse (2). **Haggart, G.,** Carlton, Glasgow: The Hellions. **Hayward, A. E.,** Gaumont, Norwich: Twist Around the Clock, Room at the Top (2). **Hall, H.,** Odeon, Corby: Room at the Top, Watch it Sailor (2). **Harris, L. J.,** Odeon, Brighton: Babes in Toyland. **Hann, K. B. S.,** Odeon, Ramsgate: Can-Can.

JOHNSON, L. S., ABC, Camberwell: The Pit and the Pendulum, The Errand Boy (2). **Johns, G. F.,** Ritz, Leyton: The Young Ones. **Jones, C.,** A/M., ABC, York: The Terror of the Tongs. **Johnson, E. H.,** Palace, Ashton-in-Makerfield: The Frightened City, A Taste of Honey (2). **Jones, E. M.,** A/M., Plaza, Dudley: Snow White and the Three Clowns.

KEY, L., ABC, Scunthorpe: The Terror of the Haunted House, Gorgo (2). **Kite, D. G.,** Gaumont, Stamford Hill: The Devil at 4 O'Clock. **Kyle, W. G.,** Odeon, Bury: Come September. **Kendall, B.,** Odeon, South Harrow: The Best of Enemies.

LLOYD, K. B., Gaumont, Southport: Francis of Assisi. **Lorrimer, R.,** Gaumont, Bootle: In the Doghouse, Back Street (2). **Lane, R. W.,** Odeon, Folkestone: Francis of Assisi, The Young Lions (2). **Lowe, D. P.,** Gaumont, Ipswich: Twist Around the Clock, Room at the Top, Stage show, The Rebel, Operation Bullshine (5). **Lear, R. S.,** Gaumont, Romford: Bachelor Flat. **Lockyer, G.,** Gaumont, Coventry: Nikki. **Locke, R. J.,** Odeon, Kensal Rise: The Comancheros.

MAPES, G. R., Savoy, Stourbridge: Gorgo, The Errand Boy (2). **McMillan, W. H.,** ABC, Aldershot: Children's club. **Martin, L. A.,** Odeon, Brentwood: Babes in Toyland, The Day the Earth Caught Fire (2). **Mendelsohn, J.,** Pavilion, Hackney: Babes in Toyland, Look at Life (2). **Mellor, T. H.,** Gaumont, Peterborough: Snow White and the Three Clowns. **Minnican, H. N.,** Gaumont, Sunderland: Paris Blues. **Martin, N. D.,** Odeon, Hawick: In the Doghouse. **Mutch, A. M.,** Gaumont, Greenock: In the Doghouse. **Mepstead, L. E.,** Odeon, Harlesden: The Devil at 4 O'Clock. **Miller, R. E.,** Gaumont, Aberdeen: Twist Around the Clock. **Monoghan, O.,** Tivoli, Partick: The Hellions. **Moore, D.,** Odeon, Bridgwater: Pepe. **Moncur, J. B.,** Odeon, Barrow-in-Furness: In the Doghouse. **Moar, S.,** Odeon, Crosby: In the Doghouse. **Moneypenny, L. A. L.,** Odeon, Jersey: The Comancheros. **Meggison, C. P. W.,** A/M., Odeon, Blackpool: Look at Life. **Monteith, S. C.,** Gaumont, Glasgow: Room at the Top, Back Street, School for Scoundrels, The Hellions (4).

KINE.-MGM £600 SHOWMANSHIP CONTEST

Civic opening for 'Ben-Hur'

MASS distribution of hanging cards and booking forms contributed largely to the success of **A. Bridger's** campaign for "Ben-Hur" at the Ritz, Maidstone.

Two weeks before playdate, 50 hanging cards were sent out to hotels, public-houses, restaurants and coffee bars in the town and outlying districts.

Mr. Bridger himself wrote to 20 schools explaining admission concessions and enclosing booking forms.

More cards and forms were given wide circulation by two bus companies and five private coach operators which agreed to co-operate in the campaign.

Civic openings seem to be the vogue with the epic "Ben-Hur" and the Ritz did not lag behind in this respect.

Mr. Bridger invited the mayor and mayoress as well as other local dignitaries and gave a small reception afterwards.

The press gave the spectacular picture good coverage and Mr. Bridger even managed to persuade the leading county paper to display stills and posters in its window in the main shopping street!

JANUARY AWARDS

First Prize (Engraved Silver Lion and £10): D. Cave, ABC, Oxford ("Ben-Hur").

Second Prize (Engraved Bronze Lion): R. C. Taylor, ABC, York ("Ben-Hur").

Specially Commended (Certificates): G. Lennox, ABC, Falkirk ("Ben-Hur"); G. S. Ramsden, Regal, Paisley ("Ben-Hur"); A. Gillan, A/M., Rex, Motherwell ("Ben-Hur"); D. Adams, Regal, Kirkcaldy ("Bachelor in Paradise"); J. Dunachie, Regal, Glasgow ("King of Kings"); A. Short, Mayfair, Tooting ("Gigi"); G. Lennox, ABC, Falkirk ("Bachelor in Paradise"); E. F. Bailey, Ritz, Stockport ("Gigi"); L. Key, ABC, Scunthorpe ("Ben-Hur").

Highly Commended (Certificates): E. C. Bigny, ABC, Warrington ("Ben-Hur"); T. F. Chapman, Metropole, Nottingham ("Gone With the Wind"); A Short, Mayfair, Tooting ("Bachelor in Paradise").

More Credits

"Bachelor in Paradise."—J. B. Fisher, ABC, Hull; M. J. Ronan, Elite, Middlesbrough.
"Ben-Hur."—R. J. Crabb, ABC, Nuneaton.
"Spinster"/"A Matter of WHO."—R. J. Crabb, ABC, Nuneaton.
"A Thunder of Drums."—F. R. Vere, Carlton, Boscombe.
"The Honeymoon Machine."—E. H. Johnson, Palace, Ashton-in-Makerfield.

LONG SHOTS

—continued from page 5

attractions of this small but convenient theatre.

A special feature for those who enjoy the social round is the spacious lounge, which can easily house a party of fifty. The lounge, like the cinema itself, is, of course, available for hire at 1½ guineas an hour.

The theatre seats 39 and costs three guineas an hour week-days from 9 a.m. to 6 p.m. and an extra guinea after that; week-end charges are slightly higher at five guineas. The theatre has projection facilities for 16-mm. and for 35-mm. in standard and CinemaScope ratios.

\+ + +

NEW YORK, I am told, has acclaimed Val Guest's "The Day the Earth Caught Fire," which has opened at the Victoria and the Trans Lux.

"It is blossoming into a world-wide hit," was how the New York *The World Telegram* described the film. The *New York Journal* called it "the most exciting, suspenseful thriller in years" and implored: "Don't miss this one." The *New York Mirror* said it was "filled with enough high grade suspense to make you sit up and tremble."

Indeed, the American critics have rarely been so unanimous. "A winner," said *The Daily News* whose critic thought this Pax presentation was "almost unbearably exciting." The *New York Times* called it "hypertense" and the *New York Herald Tribune* said: "One of the major entertainment films so far this year . . . exciting, brisk and devastating," and the *New York World Telegram* summed it all up with "the sleeper of the year."

\+ + +

YET another success story, I hear that MGM's programme, "The Colossus of Rhodes" and "A Thunder of Drums" has beaten every MGM opening day record on the N.W. London circuit since "Butterfield 8."—**The Stroller.**

CEA BRANCH REPORT

Lewis calls for barring review

SOUTH WALES AND MON.—The comments of Wyndham Lewis on the Scottish resolution on the booking practices of the major circuits prompted the branch to form a sub-committee of those members most affected as the first step towards the matter being taken to government level.

"Independent exhibitors are having to pay the levy and are trying to operate with little product. The whole question of barring should be reviewed," said Lewis. "We have now come to the point where we find the independent with number one and number two cinemas in an important large town being barred out by small circuit halls and unable to obtain any product whatever. It is quite contrary to the practice in any other industry.

"Unless you allow concurrencies between independents and circuits you are going to have far more cinema closures than in the past few years. The circuits are going to suffer, too. They are investing in production but they are going to find themselves with no one to sell their films to except themselves.

"The barring system must be reviewed. It may have to go to government level. It is absurd that in a city like Bath you have a 700-seater trying to force a 1,800-seater out of business."

Sunday levy.—The branch is also to make approaches to all local authorities in its area in an effort to get the Sunday levy reduced to a minimum.

Secretary W. J. Fooks reported that following the reduction to £100 by Cardiff City Council, Newport has wanted to cancel the levy altogether. He had pointed out to the local council that it was not possible under the Act and that as five per cent. was the minimum to be paid to the fund, 1s. 8d. was the minimum.

Dennis Owen said the aim should be to bring the whole thing down to such a level that it would make it no longer worth while, and the Act would finally be repealed.

Bingo?—An appeal committee to review hardship decisions by the KRS was proposed after Henry Ponkin had raised the question of bingo.

When some members decided to play bingo on certain nights of the week, he said, the KRS had said they must not. The KRS was in a very strong position and able to advise its members not to trade with any particular exhibitor. The CEA could never help their members because that was called "ganging up" which was not allowed.

It was decided to inform head office that the branch resented the dictation of the KRS and to recommend the formation of some form of appeal committee.

Bingo committee for North Western CEA?

FORMATION of a special sub-committee within the branch to deal with all aspects of bingo is a recommendation which will be submitted to tomorrow's (Friday, March 23) meeting of North-Western branch CEA. This was decided at a special meeting of members concerned with bingo, held on March 16.

R. White, who presided, pointed out that many members were not interested in bingo, and if the subject was discussed at branch meetings there was a danger that it would cause some to stay away. It was desirable to induce former cinemas which were now operated as bingo halls to come "back into the fold." Taking a wider view, if a "splinter" section was formed to embrace all interested parties, it would be difficult to draw a dividing line on who should be entitled to membership having regard to the number of church halls and small clubs which ran bingo.

W. J. McAree said: "We could discuss bingo matters after the normal business at branch meetings."

London season for 'Der Rosenkavalier'

DR. PAUL CZINNER'S filmed opera, "Der Rosenkavalier" has been booked for a season at the Royal Festival Hall after its London premiere on Monday, July 9.

F. L. Thomas, managing director of Rank FD, says that it will be screened once nightly for the remainder of that week with a matinee on Saturday, July 14. Afterwards there will be separate Sunday performances between July 15 and August 26.

Prior to its London opening, it will be screened once only in Britain—at the Bath Festival on Friday, June 22.

YOUR FILMS

—continued from page 15

I STATED earlier that you can't go far wrong with a sex melodrama these days and "The Roman Spring of Mrs. Stone" (Warner-Pathe—British) is confirming this not so startling observation. Its takings to date are closely related to those of "Splendour In The Grass" (Warner-Pathe) and the latter delivered the goods.

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"GO TO BLAZES" (Warner-Pathe—CinemaScope—British) received highly favourable notices, but the cash customers' reactions have been slow. The comedy's getting by, but not attracting the money you'd expect of a film that's gained such wide publicity.

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I UNDERSTAND that "Exodus" (United Artists—Panavision) took the same kind of "dough" as did "The Alamo" (United Artists). And believe me, that wasn't chicken feed.

\+ + +

"SUSAN SLADE" (Warner-Pathe) finished on the right side. It drew both the youngsters and the old-timers.

\+ + +

IT SEEMS that neither women nor men are interested in "Stork Talk" (Unifilms—British), the obstetrical lark. It's been relegated to the lower half of the bill.

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TWENTIETH-FOX'S "Tender Is The Night" (CinemaScope) is doing quite well in the provinces, but it's a sore point as far as suburban halls are concerned. It limped home.

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THE COCA-COLA comedy "One, Two, Three" (United Artists—Panavision) hasn't proved a best-seller so far. It's got too much froth.

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HAVING proved a big winner on its initial release, "The Young Ones" (Warner-Pathe—CinemaScope—British) is now on the Third release. The shine's been taken off it.

\+ + +

MGM's "double bill," "A Thunder Of Drums" (CinemaScope—American) and "The Colossus Of Rhodes" (SupertotalScope—Italian), has clicked in pre-release spots. It offers darned good value for money.

\+ + +

AND HERE'S another winning combination, Compton-Cameo's "Pavements Of Paris" (French) and "Paris Playgirls" (Swedish). It's a gift to the independent exhibitor.

TRADE SHOWS

LONDON

March 26:

The Share Out (U). Anglo Amalgamated. Anglo Preview Theatre. 10.30 a.m.

March 27:

13 West Street. Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

March 28:

Nine shorts. Paramount. Own Theatre. 2.45 p.m.

March 30:

Viridiana (X). Miracle. Silvia Pinal. Crown. 11 a.m.

LATE EXTRAS (LONDON)

March 23:

Battle in Outer Space. Columbia. Own Theatre. 10.30 a.m.

Ritual of Love (A). Gala. Cinephone, Oxford Street. 11.30 p.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.





Top people from big business, politics, the press, the arts and other influential walks of life attended the premiere at the Coliseum Theatre, London, of MGM's Julian Blaustein production " The Four Horsemen of the Apocalypse." For MGM's managing director, Morris Davis, the premiere was a fitting celebration for his appointment as chairman of the board. The film, in CinemaScope and Metrocolor, is from the famous book by Vicente Blasco Ibanez, directed by Vincente Minelli, starring Glenn Ford, Ingrid Thulin, Charles Boyer, Lee J. Cobb, Paul Lukas, Karl Boehm, Paul Henreid and Ivette Mimieux.
Above: Morris and Mrs. Davis, Maurice and Mrs. Foster; the Marquess and Marchioness of Exeter

'Four Horsemen' in the West End













Top: Fred and Mrs. Hutchinson, Russell and Mrs. Hadley; Denis Lotis, Hy Hazell; John and Mrs. Profumo. Bottom: Lord Boothby, Leslie Fleming; Fred and Mrs. Thomas; Alan Eden, Sylvia Sims

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MANAGER/OPERATOR required by independent to assume control of small country cinema in North Wales. Single man preferred. Must have thorough experience in operating and able to control small staff. Bookkeeping knowledge not essential. Worthwhile salary and commission for right man. — Please apply by letter in first instance to CAMBRIAN CINEMAS Head Office, Celtic Cinema, ABERYSTWYTH.

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PROJECTIONIST required for 16mm. films. Other duties include photographic copying and mechanical construction and repair work. Salary scale: £475 to £555, plus London Weighting. — Apply in writing, giving age, details of previous experience and the names of two referees, to the Secretary, Guy's Hospital Medical School, London Bridge, S.E.1.

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"KINE SALES & CATERING REVIEW"

is published six times a year, and covers all aspects of refreshment sales and cinema catering services.

"THE IDEAL KINEMA"

is the monthly architectural and technical guide to the latest activities in cinema design, decoration, theatre equipment and projection practice.

**All Supplements are included in Kine Weekly and are not published separately.*

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